Bonhams

CORNETTE de SAINT CYR



Art de la Chine

Paris | 13 juin 2023






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Art de la Chine

Paris | 13 juin 2023 a 10h30

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Catherine Yaiche
Bertrand Cornette de Saint Cyr
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BONHAMS CORNETTE DE SAINT CYR N° AGRÉMENT 2007-638

6 avenue Hoche
75008 Paris
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NUMÉRO DE LA VENTE

28505
Lots 1 - 135

ILLUSTRATIONS

Première de couverture : lot 54
Deuxième de couverture : lot 46
Troisième de couverture : lot 29
Quatrième de couverture : lot 36

EXPOSITION

Samedi 10 juin : 10h - 18h
Dimanche 11 juin : 10h - 18h
Lundi 12 juin : 10h - 18h

LECTURE

L'Asie sous le Marteau: Questions de Prix, de Goûts et de Provenances (1858-1939)
By Dr. Léa Saint-Raymond
10th juin at 4pm

We would like to thank Arthus Boutin, Studio SLB and François Benedetti for the photography, Aquarium Productions for the videography and Joyce Jenkins for the design of the catalogue.

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman

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Les symboles suivants, figurant à côté du numéro de Lot, indiquent que la TVA est due sur le Prix d'adjudication et la Commission d'achat :
† TVA au taux en vigueur sur le Prix d'adjudication et la Commission d'achat

* TVA sur les articles importés à un taux préférentiel de 5.5 % sur le Prix d'adjudication et au taux en vigueur sur la Commission d'achat

Ω TVA sur les articles importés au taux en vigueur sur le Prix d'adjudication et la Commission d'achat.

autres symboles
W Les objets portant la mention W seront stockés à l'entrepôt et ne pourront être retirés qu'à cet endroit.

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Coûts de stockage
Chaque lot : 6 euros TTC par jour.



Art de la Chine

Paris | 13 June 2023 at 10:30am

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Arnaud Cornette de Saint Cyr
Catherine Yaiche
Bertrand Cornette de Saint Cyr
Constance Rétiveau

BONHAMS FRANCE SAS, AGRÉMENT N°2007-638 AND CORNETTE DE SAINT CYR, AGRÉMENT N°2002 364

6 av Hoche
75008, Paris
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SALE NUMBER

28505
Lots 1 - 135

ILLUSTRATIONS

Front Cover: lot 54
Inside Front Cover: lot 46
Inside Back Cover: lot 29
Back Cover: lot 36

VIEWING

Saturday 10 June: 10am - 6pm
Sunday 11 June: 10am - 6pm
Monday 12 June: 10am - 6pm

LECTURE

L'Asie sous le Marteau: Questions de Prix, de Goûts et de Provenances (1858-1939)
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W Objects with a W symbol will be transfered to a an office location following the sale and will only be available for collection from this location.

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations.

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Photographic ID will be required at time of collection. If a third party is collecting for you written authorisation is required in advance from you and photographic ID of the third party is requested at the time of collection.

Please note that certain items require French passports for export out of France. Please contact Kimly Ek by email for further details:
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STORAGE AND HANDLING CHARGES

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(please note that charges apply every day including weekend)

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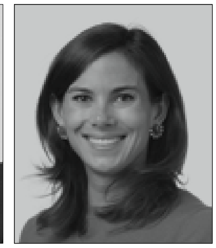
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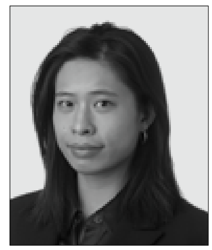
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Collection Particulière Européenne

Lots 1 - 26

A European Private Collection

Lots 1 - 26



(front)



(reverse)

1

TABATIÈRE EN VERRE

Signée Ma Shaoxuan, datée du printemps de l'année *wu xu* (1898)

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Signed Ma Shaoxuan, dated spring of the *wu xu* year (1898)

Of flattened rectangular form with rounded shoulders, finely painted on the inside on one side with a shepherd seated on a rock gazing up at the sky, a goat and lamb tethered to his side, the reverse finely painted with a poem, signed Ma Shaoxuan, with one seal of the artist, stopper. *6cm (2 3/8in) high.* (2).

€3,000 - 4,000

戊戌年（1898年） 馬少宣款玻璃内畫唐代呂巖《牧童》詩文鼻煙壺

Provenance:

Sotheby's London, 18 March 1980, lot 175

Eskenazi Ltd., London

A European private collection

Published:

Hugh M. Moss, *Chinese Snuff Bottles*, no.2, London, 1966, p.50, fig.18.

來源：

倫敦蘇富比，1980年3月18日，編號175

倫敦 Eskenazi Ltd.

歐洲私人收藏

出版：

莫士輝,《中國鼻煙壺》，卷2，倫敦，1966年，頁50， 圖18



2
TABATIÈRE EN VERRE OVERLAY ROUGE
XIXe siècle

A RED OVERLAY GLASS SNUFF BOTTLE
19th century
Of pear shape, finely carved through layers of red overlay on a snowflake ground, with two ducks swimming in a lotus pond, the reverse with orchids issuing from rockwork, the lateral sides with applied ring-mask handles, stopper.
5.5cm (2 1/8in) high. (2).

€600 - 800

十九世紀 珍珠地套紅料鴛鴦戲水鋪首鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

3
TABATIÈRE EN VERRE OVERLAY BLEU
1770-1820

A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE
1770-1820
Of flattened baluster form, carved through the blue overlay to the opaline white ground, with clusters of *lingzhi* issuing from rocks under pines, all below clouds and constellations with the moon above, stopper.
6.2cm (2 1/2in) high. (2).

€800 - 1,200

1770-1820 透明地套藍料靈芝紋鼻煙壺

Provenance:
Sotheby's London, 18 March, 1980, lot 6
Eskenazi Ltd., London
A European private collection

來源：
倫敦蘇富比，1980年3月18日，編號6
倫敦Eskenazi Ltd.
歐洲私人收藏

4
TABATIÈRE EN VERRE OVERLAY ROUGE
XIXe siècle

A RED OVERLAY GLASS SNUFF BOTTLE
19th century
Of rounded form with a straight collar, carved through layers of red on each side with sprays of pomegranate and peaches on the other side, stopper.
5.6cm (2 1/4in) high. (2).

€700 - 1,000

十九世紀 白地套紅料三多紋鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏



5

TABATIÈRE EN PORCELAINE DE LA FAMILLE ROSE
Marque et époque Daoguang (1820-1850)

A FINE FAMILLE ROSE AND GILT DECORATED SNUFF BOTTLE
Daoguang iron-red seal mark and of the period
Of flattened rectangular shape with rounded shoulders set with animal-mask handles, finely enamelled on each side with hovering butterflies on a white ground, stopper.
6.3cm (2 1/2in) high. (2).

€1,500 - 2,000

清道光 粉彩描金蝴蝶紋鋪首鼻煙壺 礬紅「道光年製」篆書款

Provenance:
J.M.Wakefield, Esq.
Sotheby's London, 18 March 1980, lot 43
Eskenazi Ltd., London
A European private collection

來源：
J.M. Wakefield, Esq.舊藏
倫敦蘇富比，1980年3月18日，編號43
倫敦 Eskenazi Ltd.
歐洲私人收藏

See a similar bottle, illustrated in Robert Kleiner, *The Nordic Butterfly Collection of Chinese Snuff Bottles Part II*, Hong Kong, 2010, cat. no.351.

6

TABATIÈRE EN PORCELAINE DE LA FAMILLE ROSE
1790-1880

A FAMILLE ROSE PORCELAIN SNUFF BOTTLE
1790-1880
Of elegant tear-drop shape, finely painted in iron-red with eighteen bats moving amidst cloud scrolls, the base with an apocryphal Qianlong seal mark within a *shou* medallion, stopper.
5.5cm (2 1/8in) high. (2).

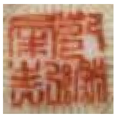
€3,000 - 4,000

1790-1880 粉彩礬紅雲蝠紋鼻煙壺 礬紅「乾隆年製」篆書款

Provenance:
Sotheby's London, 18 March 1980, lot 48
Eskenazi Ltd., London
A European private collection

來源：
倫敦蘇富比，1980年3月18日，編號48
倫敦 Eskenazi Ltd.
歐洲私人收藏

Compare with an almost identical example illustrated in Michael C. Hughes, *The Blair Bequest: Chinese Snuff Bottles from the Princeton University Art Museum*, p.170, no. 211, object number: y1936-872.





7
TABATIÈRE EN JADEITE
1800-1900

A JADEITE SNUFF BOTTLE
1800-1900
With a compressed globular, slightly ovoid body raised on a concave base, the stone a pale celadon tone on one side, and a brilliant russet colour on the other side, stopper.
5.1cm (2in) high. (2).

€800 - 1,200

1800-1900 赤褐翡翠鼻煙壺

Provenance:
Sotheby's London, 5 December 1983, lot 168
Eskenazi Ltd., London
A European private collection

來源:
倫敦蘇富比，1983年12月5日，編號168
倫敦 Eskenazi Ltd.
歐洲私人收藏

8
TABATIÈRE EN AGATE SCULPTÉE
1820-1900

A CARVED AGATE SNUFF BOTTLE
1820-1900
Of square section with rounded shoulders, carved on one side with a cockerel gazing at a butterfly above a leafy cockscomb plant, the stone with scattered cloudy inclusions, stopper.
6.6cm (2 5/8in) high. (2).

€1,000 - 1,500

1820-1900 瑪瑙巧雕「冠上加冠」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏

9
TABATIÈRE EN AMBRE SCULPTÉE
1800-1880

AN AMBER SNUFF BOTTLE
1800-1880
Of irregular pebble shape, carved in relief with a striding *qilin*, its head turned and observing a bat hovering above, the amber a rich golden colour, stopper.
5.2cm (2in) high. (2).

€800 - 1,200

1800-1880 琥珀雕「麒麟送福」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏



10
TABATIÈRE EN VERRE OVERLAY ROUGE
XIXe siècle

A RED OVERLAY GLASS SNUFF BOTTLE
19th century
Of pear shape, finely carved through layers of red overlay on a snowflake ground, with two ducks swimming amidst lotus ponds and millet on one side, the reverse with orchids issuing from rockwork, the lateral sides with applied ring-mask handles, stopper.
7cm (2 3/4in) high. (2).

€700 - 1,000

十九世紀 透明地套紅料「連年有餘」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏

The fish (*yu*) and the lotus (*lian*) together forms the rebus *liannian youyu*, translated as 'there is continuous abundance every year'.

11
TABATIÈRE EN VERRE OVERLAY VERT
1760-1820

A GREEN-OVERLAY GLASS SNUFF BOTTLE
1760-1820
Of rounded form, carved on one side through the green overlay with a lotus leaf surmounted by a carp, on the other side another carp jumping out of the water, the sides carved with aquatic plants, stopper.
5.8cm (2 1/4in) high. (2).

€1,000 - 1,500

1760-1820 雪菲地套綠料「鯉躍龍門」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏

12
TABATIÈRE EN VERRE OVERLAY ROUGE
XIXe siècle

A RED OVERLAY GLASS SNUFF BOTTLE
19th century
Of ovoid form, carved on each side through the red overlay with a stylized bat, the sides each decorated with a phoenix.
6cm (2 3/8in) high. (2).

€800 - 1,200

十九世紀 雪菲地套紅料「雙鳳送福」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏



13

RARE TABATIÈRE EN VERRE
Signée Zhu Zhanyuan, datée de l'année *bing shen* (1896)

A RARE INSIDE-PAINTED GLASS SNUFF BOTTLE
Signed Zhu Zhanyuan, dated to the *bing shen* year (1896)
Of upright rectangular form with rounded shoulders, painted on one side with flying swallows above mossy rockwork, the reverse with lotus and goldfish, signed Zhu Zhanyuan, with one seal of the artist, stopper.
5.7cm (2 1/4in) high. (2).

€1,500 - 2,000

丙申年（1896年）朱占元款內畫玻璃荷塘山水紋鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏

An inside-painted snuff bottle by Zhu Zhanyuan painted with a similar subject, from the collection of Ruth and Carl Barron, was sold in Christie's New York, 14 September 2016, lot 12177.

14

TABATIÈRE EN VERRE
Signée Ye Zhongsan, datée de la mi-automne de l'année *gui si* (1893)

AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Signed Ye Zhongsan, dated to the mid-autumn of the *gui si* year (1893)
Of rounded rectangular form, boldly painted to the interior with a grasshopper and a praying mantis on rockwork and a large moth hovering above, the other side painted with with goldfish swimming amongst aquatic plants, signed Ye Zhongsan, stopper.
6.4cm (2 1/2in) high. (2).

€1,200 - 1,500

癸巳年（1893年）葉仲三款玻璃內畫蟲草金魚紋鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏



(reverse)



(front)

15

GRANDE TABATIÈRE EN AGATE SCULPTÉE
Ēcole de Suzhou, 1770-1850

A LARGE SILHOUETTE AGATE SNUFF BOTTLE
Suzhou-School, 1770-1850
Of rounded form and generous proportions, carved on one side following the natural inclusions of the stone with a monkey seated on a rock, the other side with a horse trotting along, a bee hovering above, stopper.
8.5cm (3 3/8in) high. (2).

€5,000 - 8,000

1770-1850 蘇作瑪瑙巧雕「馬上封侯」大鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

The present lot creates a pun for the phrase *mashang fenghou* by borrowing the pronunciation in Chinese for being on the top of a horse (*mashang*), bee (*feng*), and monkey (*hou*). It is applied to wish someone to be promoted to a higher rank soon.



16
TABATIÈRE EN CRISTAL DE ROCHE
Signée Ma Shaoxuan, datée de l'hiver de l'année *ji hai* (1899)

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Signed Ma Shaoxuan, dated to winter of the *ji hai* year (1899)
Of upright facetted rectangular form, finely painted on the inside with two fan-tailed carp swimming amongst reeds and aquatic plants, below an inscription *yu yue yu yuan* on one side, the reverse with a poem, signed Ma Shaoxuan, with one seal of the artist, stopper.
5.6cm (2 1/4in) high. (2).

€2,000 - 3,000

己亥年(1899年) 馬少宣款水晶內畫
「魚躍于淵」鼻煙壺

Provenance:
J.T.Wakefield, Esq.
Sotheby's London, 18 March, 1980, lot 179
Eskenazi Ltd., London
A European private collection

來源：
J.T.Wakefield, Esq.舊藏
倫敦蘇富比，1980年3月18日，編號179
倫敦Eskenazi Ltd.
歐洲私人收藏

17
TABATIÈRE EN PORCELAINE MOULÉE
1820-1880

A MOULDED PORCELAIN SNUFF BOTTLE
1820-1880
Of irregular pebble-form, moulded on each side in low relief with two crabs facing each other, painted in grey and black amidst rushes, stopper.
6cm (2 3/8in) high. (2).

€600 - 800

1820-1880 墨彩模印「二甲傳臚」鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

18
TABATIÈRE EN VERRE
Signée Chen Shaofu, datée de l'année *yi si* (1905)

AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Signed Chen Shaofu, dated to the *yi si* year (1905)
Painted on one side with a dragonfly and butterfly, and other insects on a rock amidst vegetation, the other side painted with a man pulling a mule over a bridge in a mountain landscape, signed Chen Shaofu, stopper.
6.1cm (2 3/8in) high. (2).

€1,200 - 1,500

乙巳年（1905年）陳少甫款玻璃內畫
「野蔬草蟲」鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

19
TABATIÈRE EN AGATE SCULPTÉE
De style Suzhou, 1750-1830

A SUZHOU-TYPE CARVED AGATE SNUFF BOTTLE
1750-1830
Of ovoid form, carved on one side in high relief using the natural inclusions of the stone with three monkeys playing with peaches issuing from a gnarled branch, a single bat on to the reverse, stopper.
6.7cm (2 5/8in) high. (2).

€2,000 - 3,000

1750-1830 蘇作風格瑪瑙巧雕「猴子獻桃」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏



19

20
TABATIÈRE EN AGATE SCULPTÉE
Suzhou, 1760-1830

A CARVED AGATE SNUFF BOTTLE
Suzhou, 1760-1830
Well-carved on one side using the natural inclusions of the stone to form a monkey holding the reigns of a horse and a bee hovering above, the reverse plain, the stone a golden colour, stopper.
5.6cm (2 1/4in) high. (2).

€2,000 - 3,000

1760-1830 蘇作瑪瑙巧雕「馬上封侯」鼻煙壺

Provenance:
A European private collection

來源:
歐洲私人收藏



20

21
TABATIÈRE EN VERRE IMITANT LE RÉALGAR
1730-1790

A REALGAR GLASS SNUFF BOTTLE
1730-1790
Of ovoid form, with swirls of yellow and green on a vibrant yellow ground, stopper.
5.9cm (2 3/8in) high. (2).

€1,500 - 2,000

1730-1790 仿雄黃玻璃鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

22
TABATIÈRE EN VERRE SANDWICH
1750-1820

A SANDWICHED GLASS SNUFF BOTTLE
1750-1820
Of rectangular form with facetted panels, the glass swirling with yellow, brown, and white striations and flecks, stopper.
5.5cm (2 1/8in) high. (2).

€800 - 1,200

1750-1820 攪料鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

23
TABATIÈRE EN VERRE DEUX COULEURS OVERLAY SUR FOND VERT TRANSLUCIDE
1740-1790

A TWO-COLOR OVERLAY AND TRANSLUCENT GREEN GLASS SNUFF BOTTLE
1740-1790
Of melon form, carved in relief on both sides with butterflies and moths in pink and yellow overlay on a translucent green ground, stopper.
5.5cm (2 1/8in) high. (2).

€1,200 - 1,500

1740-1790 透明綠玻璃雕「瓜瓞綿綿紋」鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

24
TABATIÈRE EN VERRE IMITANT LE RÉALGAR
1730-1800

A REALGAR GLASS SNUFF BOTTLE
1730-1800
Of elegant baluster shape, with swirling smoky green inclusions to the vibrant yellow-orange and red matrix, stopper.
5.7cm (2 1/4in) high. (2).

€1,200 - 1,500

1730-1800 仿雄黃玻璃鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

25
TABATIÈRE EN JASPE SCULPTÉ
1840-1900

A JASPER SNUFF BOTTLE
1840-1900
Of globular shape, boldly carved with two Buddhist lions playing with a wrapped bale, the well-polished stone a vivid green and red colour.
5cm (2in) high. (2).

€800 - 1,200

1840-1900 碧石「瑞獅戲球」鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏

26
TABATIÈRE EN VERRE IMITANT LE RÉALGAR
1740-1800

A REALGAR GLASS SNUFF BOTTLE
1740-1800
Of tapering oviform shape, the glass with swirling markings in vibrant red, yellow and orange tones, stopper.
6.4cm (2 1/2in) high. (2).

€1,200 - 1,500

1740-1800 仿雄黃玻璃鼻煙壺

Provenance:
A European private collection

來源：
歐洲私人收藏



21 22 23



24 25 26



27

27 *
ANONYME
GUAN GONG ET ZHOU CANG
Fin de la Dynastie Ming

ANONYMOUS
GUAN GONG AND ZHOU CANG
Late Ming Dynasty
Ink and colour on silk, hanging scroll
Both figures standing firmly and menacingly, dressed in elaborate armoured robes and scarves fluttering, all secured with elaborate belts, one figure holding a blue crescent blade representing Guang Gong, standing next to his underling Zhou Cang, depicted with a black face and fierce expression holding a sword.
154 x 68cm (60 5/8 x 26 3/4in)

€6,000 - 8,000

晚明 佚名《關公周倉畫像》立軸 設色絹本

Provenance:
Formerly in a Swiss Private collection formed in the late 1960s

來源:
瑞士私人舊藏，1960年代蒐集於中國

Guan Gong, the deified form of Guan Yu (died 217 AD), acquired great popularity in the Ming dynasty, when his adventures were captured in novels such as the Romance of the Three Kingdoms, compiled during the Ming dynasty. During the Han dynasty, Guan Yu's support of the Han warlord Liu Bei's quest of continuing the Han state in Shu (present-day Sichuan province) earned him the reputation of an exemplary model of faithfulness and reliance. He was also worshipped as a protector of merchants, and shrines dedicated to him were known as Temples of Literature and Martial Arts. Zhou Cang was Guandi's weapon bearer.

28
PAIRE DE GRANDS SUPPORTS EN BOIS LAQUÉ D'OR
XVIII/XIXe siècle

A PAIR OF LARGE GILT-LACQUERED CARVED WOOD LOTUS ALTAR STANDS
18th/19th century
Each raised on a domed lotus-petaled base between lappet borders, with scrolled openwork standards rising to a large lotus pod enveloped by overlapping layers of petals.
57.3cm (22 1/2in) high. (2).

€6,000 - 8,000

十八/十九世紀 木漆金蓮花臺一對

Lacquered wood stands on which emblems would be placed, were scattered around halls and temples of the Imperial palaces. Made in different sizes, they frequently followed the same shape and design. See, for example, a set of eight altar emblem stands with their original emblems in front of an altar in the Xianruoguan, illustrated in the *Life in the Forbidden City*, Hong Kong, 1985, fig.467.



28

29

PETIT CABINET EN LAQUE QIANGJIN ET TIANQI

Époque Kangxi (1662-1722)

A SMALL QIANGJIN AND TIANQI LACQUER SEAL CHEST, GUANPIXIANG
Kangxi (1662-1722)
Of rectangular form, the hinged flat-top cover opening to reveal a fitted tray above a pair of doors concealing three short and three long drawers, decorated around the body with scenes featuring various flowers, butterflies and birds, the inside drawers similarly decorated with flower sprays, each door with an interior panel decorated with a tall vase containing flowers, the cover with a shaped medallion enclosing a parrot perched on a flowering branch surrounded by five large peaches, applied across the front cover and doors with a shaped metal lockplate and *ruyi*-shaped clasp, above a pair of shaped plates and pulls, the sides set with a pair of bail handles, all on a raised flat base, later added stand.
43.5cm (17 1/8in) wide x 33cm (13in) deep x 43cm (16 7/8in) high.

€20,000 - 30,000

清康熙 戗金填漆官皮箱

Small cabinets such as this example were made from the mid-to late Ming dynasty. Several examples inscribed with Jiajing and Wanli marks, with painted lacquer designs or decorated in the same *qiangjin* and *tianqi* technique, are in the collection of the Palace Museum, Beijing, compare, for instance, a gilt-decorated black lacquer chest with a Wanli mark, illustrated in Hu Desheng, *Gugong shoucang. Ni yingai zhidao de 200 jian caihua jiaju (Collection of the Palace Museum. Painted Furniture)*, Beijing, 2009, no.99, pp.146-147. Compare another example decorated in the same *qiangjin* and *tianqi* technique as the current chest, illustrated *ibid.*, no.183, pp.256-257. It may be noted here that a small *qiangjin* and *tianqi* cabinet in the collection of the Guimet Museum, Paris, is possibly the pair to the present piece (Legs. Hugot, 1976, acc.no.MA3784).





30
RARE SELLETTE EN LAQUE ROUGE SCULPTÉE
Ming dynasty

A RARE CARVED CINNABAR LACQUER INCENSE STAND
Ming dynasty
Of nearly square section, with a flat top supported on a high waist inserted with a front drawer and shaped rounded apron, resting on four tapering, shaped cabriole legs ending in curled feet connected by square floor stretchers, the top exquisitely carved with a palace scene, depicting a large palace in a luscious garden setting, with scholars and their attendants gathered around a table, while others are wandering amidst gnarled plantain, pine trees and rocks, all on a geometric floral diaper ground, the sides, aprons, legs and stretchers boldly carved with an array of flower heads including peonies, lotus and mallow amidst dense foliage on an ochre ground.
42.5cm (16 3/4in) wide x 42.5cm (16 3/4in) deep x 41cm (16 1/2in) high.

€80,000 - 120,000

明 剔紅高士圖四方香几

Chinese furniture has been finished with lacquer since ancient times. Natural lacquer resin provided a durable and smooth surface, and was also well suited to a wide range of decorative effects. While many different techniques of lacquer decoration were known and applied, carved cinnabar lacquer, which was the most complex, costly and challenging technique, gained the patronage of early Ming emperors as numerous examples of imperially inscribed and dated carved cinnabar lacquer works demonstrate. It is not surprising that very few pieces of precious carved lacquer furniture dating to the early Ming period survive. Among the best known pieces is an altar table, now in the collection of the Victoria and Albert Museum, London, (acc. no.FE.6:1 to 4-1973), and an incense stand in the collection of the Palace Museum, Beijing, both bearing a Xuande mark, illustrated by Hu Desheng, *Gugong shoucang. Ni yingai zhidao de 200 jian caihui jiaju (Collections of the Palace Museum. Painted Furniture)*, Beijing, 2009, p.48, no.19.

While larger examples of early Ming carved cinnabar lacquer furniture are rare, there are smaller pieces that are comparable to the present incense stand. Compare, for example, a low stand or table, published in the *Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no.66, and another example of a low table, Hongwu, in the collection of the Museum of East Asian Art, Berlin, published by Derek Clifford, *Chinese Carved Lacquer*, London, 1992, pl.24.



31 *

PAIRE DE COUPES SUR PIEDOUCHE EN BRONZE DORÉ ET ÉMAUX CLOISONNÉS

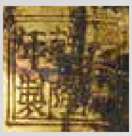
Marques et époque Qianlong（1736-1795）

A RARE PAIR OF CLOISONNE ENAMEL STEM CUPS
Qianlong six-character marks and of the period
With deep wide cups raised on a splayed foot, decorated around the exteriors in vibrant tones of blue, red and yellow with two pairs of archaistic dragons centering on a stylised *shou* character, the foot decorated with small flowerheads issuing leafy tendrils, all on a turquoise ground, the bases and interiors gilt, each base with an incised six-character mark within a double square.
Each 7.9cm (3 1/8in) diam. (2).

€10,000 - 15,000

清乾隆 掐絲琺瑯夔龙團壽紋高足杯「大清乾隆年製」楷書款





Few 18th century cloisonné enamel stem cups are known. See a stem cup of the same shape and design, also bearing a six-character Qianlong mark to the base, in the Uldry Collection, published in Helmut Brinker and Albert Lutz, *Chinese Cloisonné. The Pierre Uldry Collection*, New York and Zurich, 1989, fig.262 and 262a. Three further cloisonné stem cups of different forms and sizes, all with Qianlong marks, in the collection of the Palace Museum, illustrated in Palace Museum (ed.), *Compendium of Collections of the Palace Museum. Enamels, 2, Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, cat.nos.275, 276 and 278.



32 *
PETIT VASE BALUSTRE EN BRONZE DORÉ ET ÉMAUX CLOISONNÉS
Qianlong (1736-1795)

A SMALL CLOISONNE ENAMEL'LOTUS' VASE
Qianlong (1736-1795)
The tapered baluster body surmounted by a tall neck set with a pair of archaistic dragon-shaped gilt-metal handles, decorated around the exterior with lotus blooms issuing leafy tendrils and buds, bordered by archaistic strapwork, with a band of gilt *ruyi*-heads around the shoulder, the foot circled with pendant lappet leaves, the neck with upright lappet leaves, all on a vibrant turquoise ground.
16.2cm (6 3/8in) high.

€4,000 - 6,000

清乾隆 掐絲琺瑯番蓮紋螭龍雙耳瓶

33
RARE PETITE TABLE EN LAQUE ROUGE SCULPTÉE
Époque Jiaqing (1796-1820)

A RARE SMALL CARVED CINNABAR LACQUER DISPLAY STAND
Jiaqing (1796-1820)
Of rectangular shape, raised on four shaped legs terminating in floral scroll feet, the flat top intricately carved with a large shaped medallion tied on four sides and issuing small lotus buds, enclosing with a central lotus flower issuing fine leafy tendrils, surrounded by leafy scrolls issuing from four lotus flowers in each corner of the table top, all on a dense diaper ground, the sides similarly carved with a floral frieze continuing into the legs, the underside lacquered black.
38cm (15in) wide x 15.5cm (6 1/8in) deep x 16cm (6 1/4in) high.

€5,000 - 7,000

THE PROPERTY OF A LADY 女士藏品

清嘉慶 剔紅纏枝蓮紋炕桌

Provenance:
Acquired by the family in China between 1895 and 1922, and thence by descent

來源:
1895年至1922年間蒐集於中國，並由後人保存迄今

Elaborately carved lacquer stands of this type were made to furnish the interiors of palaces in the imperial compound; see two carved cinnabar lacquer stands, illustrated in *A Treasury of Ming and Qing Dynasty Palace Furniture*, Vol. 2., Beijing and Chicago, 2007, pl.778; and a smaller, rectangular lacquer stand carved with a dragon and clouds, originally in the Qianqiu Ting (Pavilion of One Thousand Autumns) of the Summer Palace, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pl.158.



32



33

34
IMPORTANT ET RARE VASE IMPÉRIAL EN BRONZE DORÉ ET ÉMAUX CLOISONNÉS
Marque et époque Qianlong (1736-1795)

A RARE LARGE IMPERIAL GILT-BRONZE AND CLOISONNÉ ENAMEL VASE, GU
Qianlong four-character mark and of the period
Heavily cast and richly gilt, of tall baluster form with a bulbous central section raised on a spreading pedestal foot and rising to a tall trumpet neck with wide flared rim, set with a pair of gilt-metal scroll handles inlaid with coloured glass stones, the body decorated in vibrant colours with dense lotus scrolls centring on four large lotus blooms, the neck with a pair of confronted stylised dragons on each side below a band of pendant leaves, the foot similarly decorated above a band of lotus lappets, the base with an incised four-character mark within a double square.
42.5cm (16 3/4in) high.

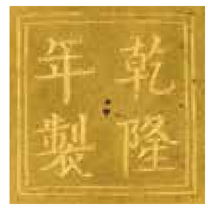
€50,000 - 70,000

THE PROPERTY OF A GENTLEMAN 士紳藏品

清乾隆 銅鎏金掐絲琺瑯纏枝蓮紋螭龍耳瓶「乾隆年製」楷書款

Provenance:
Acquired by the great-grandfather of the present owner in France in the late 19th century, and thence by descent

來源：
現任藏家曾祖父於19世紀末於法國獲得，並由後人保存迄今



This magnificent large cloisonné enamel vase reflects the influence of archaistic styles on the material culture under the Qianlong emperor. His interest in antiquity, and in archaic bronzes in particular, is documented in the catalogue of his collection of antiquites titled *Xiqing gu jian*, *Catalogue of Chinese Ritual Bronzes in the Collection of the Qianlong Emperor*, an illustrated catalogue of the over 1,500 bronzes in the Imperial collection completed in 1755. Many of the bronzes included in this catalogue provided the inspiration for artists and craftsmen in the imperial workshops who liberally adopted and interpreted the original forms and designs of archaic bronzes and adapted them to contemporaneous aesthetics.

In its form, this vase shows the strong influence of an archaic ritual drinking vessel known as *gu*, most popular in the Western Zhou period, and it shares the bulbous central part, the high, splayed foot and tall flared neck with the original model. However, while the overall outlines of the archaic prototype were retained, the craftsmen who fashioned this vase liberally interpreted the original archaic shape.

On this vase, the original archaic form has been adapted and slightly modified, with a larger, tapered middle part and a shorter and more widely flaring neck. The design of large lotus blooms and lotus scrolls covers the entire surface of this vase is, however, entirely based on 18th century and earlier decorative schemata, and can be found on textiles, porcelains and lacquerware of this and earlier periods. The use of pink and white, two new enamel colours introduced in the Yongzheng period, lends the design a more sophisticated color gradation and adds a painterly quality. Moreover, the very playful design of the elaborate gilt-metal handles cast and richly gilt in the form of wispy leaves and tendrils, is also firmly rooted in the 18th century and alludes to Western *rocaille* motifs introduced by Jesuits to the Qianlong court, as are the very unusual coloured glass inlays.

Two important points further distinguish this vase: the large size and the four-character mark incised to the centre of the base. Cloisonné enamel vessels in the collection of the Palace Museum show that there are four different types of marks on vessels made for use at the Imperial court. On some vessels the Qianlong mark is cast in relief, while on others, the marks are incised on the rims of a vessel. Other vessels bear an incised four- or six-character mark on the base, often within an double square, compare several examples illustrated in Palace Museum (ed.), *Compendium of Collections in the Palace Museum. Enamels, 2, Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, cat.nos.163, 171, 259 and 280.

The present vase is among a small group of larger marked cloisonné vessels in the Palace Museum collection, compare Palace Museum (ed.), *op.cit.*, cat.no.170, 171, 172 and 259. Its impressive size, intricate design and incised mark are elements found only on imperial cloisonné enamels of the finest quality and suggests that it was commissioned for the court of the Qianlong emperor.





Importante Statuette de Bouddha Shakyamuni en Bronze Doré

Lot 35

An Important and Rare Gilt-Copper Alloy Figure of Shakyamuni Buddha

Lot 35



THE PROPERTY OF A GENTLEMAN
士紳藏品

35
IMPORTANTE STATUETTE DE BOUDDHA SHAKYAMUNI EN BRONZE DORÉ
Khasa Malla, XIII/XIVe siècle

AN IMPORTANT AND RARE GILT-COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
Khasa Malla, 13th/14th century
Heavily cast and richly gilt, seated cross-legged in *dhyanasana* on a double lotus base, his right hand in *bhumisparsha mudra* touching the ground, wearing a diaphanous robe with rice grain-patterned borders, elegantly draped over the left shoulder with fish-tail ends and gathering in fan-shaped folds between his legs, his rounded face with wide downcast eyes below high, arched brows, and cusped mouth, flanked by long, slightly curved pendulous earlobes, his hair arranged in tight curls rising to a domed *ushnisha*, the base plate sealed.
32.3cm (12 3/4in) high.

€80,000 - 120,000

卡薩馬拉 十三/十四世紀 銅鎏金釋迦牟尼佛坐像

Provenance:
Compagnie de la Chine et des Indes, Paris
An Italian private collection, acquired from the above on 2nd February 2001

來源:
巴黎藝廊，Compagnie de la Chine et des Indes
意大利私人收藏，2001年2月2日購自上者

The present lot displays several stylistic features that place it firmly in the workshops of the Khasa Malla Kingdom. Between the 12th and 14th century, the ruling family of the Khasa Mallas reigned over a territory that included large parts of present-day western Nepal and western Tibet. Devout Buddhists, the Khasa Malla rulers were great patrons of the arts. The metal-working tradition that evolved under their patronage shows the strong influence of artists and artistic traditions from Western Tibet, Pala India and the Kathmandu valley, reflecting the syncretic religions and cultures within the Khasa Malla kingdom.

The characteristic features of metal sculptures made in the workshops of the Khasa Malla kingdom were first discussed by Ian Alsop in what he describes as 'the quest for a unified description of what can be called the Khasa Malla style', compare Ian Alsop, 'The Metal Sculpture of the Khasa Malla Kingdom', in *Orientations*, June, 1994, vol. 25 (6), pp. 61-68, p. 66, and which he saw as a clear adaptation of Kathmandu Valley style, exhibiting Newar stylistic elements. The present large gilt-copper alloy figure of Buddha Shakyamuni is a classic example of the 'Khasa Malla style' as it 'exhibits stylistic characteristics which can be ascribed to various disparate traditions without permitting firm attribution to any one of them', see Ian Alsop, *op.cit.*, p. 63).

With its broad rounded shoulders and fleshy torso, the figure appears quite compact, slightly heavyset with robust almost sturdy physical features, an element that appears in other examples of Shakyamuni Buddhas, see, for example, a gilt-bronze figure of Shakyamuni Buddha, sold in Bonhams Hong Kong, 21 April 2021, lot 20. The physiognomy of his face is defined by distinctive wide-set and open eyes, set below long, arched brows, and his cusped mouth and sharply beak-like nose. His unusually curved earlobes and the exaggerated delineation of the finger joints and knuckles on both sides of the hands and toes are also characteristic of Khasa Malla sculpture. A rather unusual feature that the current buddha shares with the larger Buddha Shakyamuni sold in Bonhams Hong Kong, 21 April 2021, lot 20, is the *dhoti* which is draped in a fish-tail on his left shoulder. His robe similarly has two triangular-shaped folds layered over of the fan-shaped folds gathered between his legs. A more common feature of Khala Malla sculpture is the lozenge-shaped patterning of the hem of his robe. This most distinctive feature of this Buddha Shakyamuni is the broad, comparatively squat lotus base, with is single row of wide rounded lotus petals below a beaded peal border. The base has a plain and unfinished-looking rear and is covered overall with a matte red pigment, features that typically appear on other lotus bases of Khasa Malla figures.









Collection Particulière Européenne

Lots 36 - 44

The Property of a Distinguished European Family

Lots 36 - 44



THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

36
IMPORTANTE ET RARE STATUETTE DE TARA VERTE EN BRONZE DORÉ
XVe siècle

A WELL-CAST RARE LARGE GILT-BRONZE FIGURE OF GREEN TARA
15th century
Seated in *lalitasana* on a double-lotus base, the right foot resting on an individual lotus issuing from the base, with hands held *varada* and *vitarkamudra* and holding long multi-stemmed lotus flowers blossoming at the shoulders, dressed in an fine *dhoti* tied below the waist and elegantly falling over legs and base, a fine shawl covering the shoulders, adorned with beaded necklaces, arm and ankle bracelets, the face rendered with a benevolent expression, with downcast eyes below arched brows and a gentle smile, framed by pendulous earlobes with large wheel-shaped earrings, an elaborate crown framing a high chignon.
40cm (15 3/4in) high.

€60,000 - 80,000

十五世紀 銅鎏金綠度母像

Provenance:
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今

This exquisite, finely cast large gilt-bronze figure depicts Tara, the Mother of all Buddhas', a Bodhisattva of compassion and action, and important protector. Here she is shown seated in the posture posture of ease, with the left leg folded in the contemplative position and the right leg stretched out and ready to spring into action.

Tara, Mother of the Victorious Ones, is worshipped by Buddhists as a saviour and liberator from the earthly realm of birth and rebirth. In Tibetan mythology the goddess is believed to have emerged from a lotus bud rising from a lake of tears shed for the suffering of sentient beings by the bodhisattva Avalokiteshvara, with a face 'embodying the delicacy of a million lotus blossoms', see G.Mullin, *Mystical Verses of a Dalai Lama*, New Delhi, 2003, p.57.

Tibetan Buddhism or Lamaism saw a considerable increase in popularity in China under the Mongols, who had adopted it as their national religion even before their conquest of China. As a consequence of political and religious ties between the imperial court and the dominant Tibetan religious orders, and the exchange of gifts between the court and Tibetan hierarchs, during the Yuan and in the early Ming dynasty the influence of Himalayan sculptural styles began to make an impart on Buddhist imagery. Early fourteenth century woodblocks made for the monastery of Yangshen Yuan, Hangzhou, are evidence of a new style appearing in Chinese Buddhist art, see H.Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, pp.47-50, pls.26, 29 and 30. The gently smiling faces, full rounded figures and tiered thrones in these woodblock prints reflect the Newar styles favoured in Tibet, and introduced into China by Nepalese artists working at the Ming court. Bronzes of the Yongle and Xuande period were now adorned with sumptuous crowns, earrings, bracelets, and strings of pearls, as seen in the present example whose broad shoulders, smooth torso, and long legs derive from earlier Indian traditions as do the diaphanous clothing and armbands. The opulent jewellery and elaborate crown that adorn this figure are majestic and reflect the 'glittering display of imperial splendour' of the Ming court, see H.Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg* Zurich, 1995, p.18.

Most surviving sculpture from the Yongle and Xuande periods bears imperial inscriptions and suggests that Tibetan-style Buddhism probably was little practiced outside the imperial court, and that so most images were made for the court. Although this figure is not inscribed with an imperial mark, the refined quality and large size place it alongside the finest examples of Buddhist sculpture made in the early to mid-Ming period. Stylistically it may be compared to two gilt-bronze figures formerly in the Beti Aschmann collection and now in the Rietberg Museum in Zurich, one a seated figure of Manjusri, the second a kneeling figure of a Bodhisattva both with Xuande bestowal marks, published in Helmut Uhlig, *On the Path to Enlightenment. The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg* Zurich, 1995, pp.118-9, no.68 (fig.1), and pp.122-3, no.72. Compare also with a gilt-bronze figure of Amitayus bearing a Xuande mark, sold Christie's Hong Kong, 31 May 2010, lot 1961, and another example from the Soame Jenyns collection, sold at Christie's London, 6 November 2018, lot 26.







THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

37
RARE STATUETTE D'UN BODHISATTVA EN BRONZE DORÉ
Époque Kangxi (1662-1722)

A RARE GILT-BRONZE FIGURE OF A BODHISATTVA
Kangxi (1662-1722)
Finely and heavily cast seated in *lalitasana*, the right leg stretched out over the base, the left leg drawn in, with her right arm held in *varadamudra* and her left arm in *vitarkamudra*, wearing a long diaphanous *dhoti* elaborately decorated with finely incised scattered floral roundels and with chased and engraved lotus scroll borders, flowing over his legs and gathered in folds around his feet, the chest bare and covered with an ornate necklaces with beaded festoons, a similarly beaded belt around his waist, the face rendered with a benevolent expression accentuated with slightly downcast eyes and a gentle smile, framed by a pair of pendulous earlobes, the hair drawn up in an ornately braided high chignon, seated on a separate, heavily cast lotus pedestal made of rows of overlapping lotus petals, the base sealed with a gilt-metal plate incised with a double *vajra*.
23.5cm (9 1/4in) high. (2).

€50,000 - 80,000

清康熙 銅鎏金菩薩坐像

Provenance:
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今



Fig.1 Image courtesy of the Palace Museum, Beijing

This exquisitely cast small gilt-bronze figure of a bodhisattva, possibly representing a Tara, belongs to an important group of bronzes of similarly refined quality and jewel-like size that were made with separate lotus bases, with bands of raised lotus flowers skillfully worked and chased in repoussé. Three gilt-bronze figures of different iconography, two of almost identical size, one slightly larger, and very similar style and quality in the Palace Museum collection, Beijing, are placed on identical, separately-cast stands with layered lotus petals surrounding the base, see *The Complete Collection of Treasures of the Palace Museum – 60 - Buddhist Statues of Tibet*, Hong Kong, 2002, pp.239-41, no.228 (Amitayus), no.229 (Vajradhara) and no.230 (Green Tara) (Figs. 1-3) (Fig.1). We can therefore assume that these figures were all made in the same workshop associated with the palace, and probably made for the Qing court.

Several other examples of figures on similar bases have been sold at auction, compare, for example, a figure of Avalokiteshvara sold in Christie's Hong Kong, 28 November 2012, lot 2265, and a second figure of Amitayus, sold Christie's Hong Kong, 30 May 2018, lot 2867, and a third figure (possibly with a matched stand) sold Christie's New York, 13 September 2019, lot 857. Yet another figure is recorded on Himalayan Art Resources (himalayanart.org) as item no.8084, previously sold in Sotheby's New York, 16 and 17 March 1988, lot 196.

The present figure with its slightly stiff posture, attenuated features, the drapery, tall braided chignon and the shape of the base shares stylistic characteristics with gilt-bronze sculpture from areas of Inner Mongolia outside the Qing capital in Beijing, especially Buddhist figures created in or around the thriving Buddhist center of Dolonnor. During the Qing period, the Kangxi, Yongzheng and Qianlong emperors patronized Dolonnor as a center of Buddhist learning and artistic production. The Mongolian master, lama and artist Zanabazar assimilated his *khanate* into the Qing empire at Dolonnor in 1691. The Dolonnor monastery and its workshops workshops produced both solid cast, hollow cast and repoussé figures and objects for Mongolian and Tibetan patrons as well as for the Qing court. Compare, for example, a gilt-bronze figure of Tara attributed to Dolonnor, dated to the 18th century, sold at Christie's New York, 16 September 2014, lot 261, and another figure of Tara, attributed to Dolonnor, which was sold at Christie's New York, 20 March 2019, lot 674.









THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

38
STATUETTE DE HAYAGRIVA EN BRONZE DORÉ
XVIIIe siècle

A GILT-BRONZE FIGURE OF HAYAGRIVA
18th century
Striding in *alidhasana* on an oval lotus base, with his six hands in *vitarkamudra*, holding a *vajra* in the raised upper right hand, dressed in a tiger skin with a garland of human heads, his bare chest adorned with beaded necklaces, coiled *naga* and clasped with a human hand and foot around the neck, the three faces ferocious with fangs bared and bulging eyes, surmounted by a skull tiara and three horse heads backed by his flame-like hair.
16cm (6 1/4in) high (2).

€6,000 - 8,000

十八世紀 銅鎏金馬頭金剛立像

Provenance:
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

39
STATUETTE DE BODHISATTVA GUANYIN EN BRONZE PARTIELLEMENT DORÉ
XVIe siècle

A PARCEL-GILT BRONZE FIGURE OF BODHISATTVA GUANYIN
16th century
Seated in *dhyanasana*, hands held in front of her, holding a scroll, dressed in a loose robe draped over the shoulders and arms and falling in ample folds over her legs, the bare chest covered with a bejewelled necklace, the face with a serene expression, flanked by pendulous earlobes suspending heavy earrings, the hair gathered in a high chignon and covered with a shawl centred by the figure of Amitabha Buddha, with a separately cast stand of circular shape cast with rows of overlapping lotus petals on an openwork base.
47.5cm (18 3/4in) high. (2).

€35,000 - 45,000

十六世紀 銅局部鎏金觀音坐像

Provenance:
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得,
並由後人保存迄今





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COFFRE COUVERT LAQUÉ D'OR

XVIII/XIXe siècle

A GILT-LACQUER SEAL CHEST

18th/19th century

Of square shape, the cover decorated with vaporous clouds, each side decorated with sinuous dragons and phoenix, all richly gilt and fitted with gilt-metal clasps, handles, and hinges, the interior lined in yellow silk.

30.5cm (12in) wide x 30.5cm (12in) deep x 26.5cm (10 3/8in) high.

€3,500 - 4,500

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

歐洲顯赫家族藏品

十八/十九世紀 漆鎏金龍鳳雲紋印匣

Provenance:

A European private collection, acquired by the parents of the present owners, and thence by descent

來源:

歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今

41

BOL EN PORCELAINE MONOCHROME TURQUOISE

XVIIIe siècle

A TURQUOISE-GLAZED ALMS BOWL

18th century

Of compressed globular form, the body tapering towards the foot, with slightly incurving sides terminating in a wide mouth rim, boldly incised around the exterior with two sinuous striding dragons moving amongst cloud scrolls, all below a band of *ruyi* heads around the rim, covered inside and out with a translucent turquoise glaze, the base unglazed, wood stand.

14.5cm (5 3/4in) high. (2).

€2,500 - 3,500

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

歐洲顯赫家族藏品

十八世紀 孔雀藍釉暗刻龍紋缽

Provenance:

A European private collection, acquired by the parents of the present owners, and thence by descent

來源:

歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今



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42

PETITE TABLE D'AUTEL EN CUIVRE REPOUSSÉ ET PARTIELLEMENT DORÉ

Népal, XIXe siècle

A SMALL PARCEL-GILT COPPER REPOUSSE ALTAR TABLE

Nepal, 19th century

Of rectangular shape, the side and front panels finely and intricately worked in repoussé with a central wrathful mask in relief flanked by two *naga* against an intricate open scrollwork ground, above a scalloped foot, parcel-gilt and embellished with coral and turquoise inlays.

49.5cm (19 1/2in) wide x 32cm (12 5/8in) deep x 24cm (9 1/2in) high.

€2,500 - 3,500

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

歐洲顯赫家族藏品

尼泊爾 十九世紀 銅局部鎏金錘揲供桌

Provenance:

A European private collection, acquired by the parents of the present owners, and thence by descent

來源:

歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今



42

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

43
PETITE STATUETTE DE MANJUSRI EN ALLIAGE DE CUIVRE
XVIIIe siècle

A SMALL COPPER-ALLOY FIGURE OF MANJUSRI
18th century
Seated in *dhayanasana* on a double lotus base, his right hand lowered in *varada mudra* and his left in *vitarka mudra*, clad in finely detailed jewellery and an elegant *dhoti* folding into neat pleats, the face with contemplative expression beneath a five-pointed tiara and a high chignon.
14cm (5 1/2in) high.

€1,800 - 2,400

十八世紀 銅鎏金文殊菩薩像

Provenance
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今



43

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

44
STATUETTE DE BOUDDHA AMITAYUS EN BRONZE DORÉ
XVIIIe siècle

A BRONZE FIGURE OF AMITAYUS
18th century
Seated in seated in *ajraparyankasana* on a rectangular base, his hands in *dhyanamudra*, dressed in a thin *dhoti* draped over his left shoulder, covering his legs and falling in elaborate folds over the rim of the base, his serene face with a meditative expression, flanked by long pendulous earlobes suspending large earrings, his broad torso bare and covered with bejewelled necklaces, his arms with bejewelled armbands, wood stand.
15cm (5 7/8in) high. (2).

€1,800 - 2,400

十八世紀 銅無量壽佛坐像

Provenance
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今



44



(detail of inscription)

45

IMPORTANTE STATUE DE BUDAI EN BRONZE

Dynastie Ming, datée de la Vème année du règne Jiajing (1526)

A RARE LARGE INSCRIBED AND DATED GILT-LACQUER BRONZE FIGURE OF BUDAI

Dated to the 5th year of the Jiajing reign (1526)

Heavily cast seated in *maharajalilasana* on a lotus base, holding a *mala* in his right hand resting on his knee, wearing a floral-hemmed robe loosely draped and revealing his shoulders and belly, the face with a joyful laughing expression, with eyes closed and lips parted in a wide smile, framed by pendulous earlobes, the base cast around the back with an inscription reading *seng de shou yuan lin jiajing wunian sanyue chuba ri zao tongfo yizun jin jiang chu ren ming kai yu hou* ('the monk Deshou Yuanlin made this Buddha figure in bronze on the eighth day of the third month in the fifth year of Jiajing (1526), followed by the names of donors).

56cm (22in) high.

€25,000 - 35,000

明嘉靖五年（1526年）銅漆金布袋和尚坐像

Provenance:

Collection of Anders Hellström (1877-1940)

Anders Hellström started collecting Chinese bronzes purchasing mainly from great European dealers including Orvar Karlbeck, a professional collector for the Museum of Far Eastern Antiquities, who lived and worked in China from 1906 to 1927 as a railroad engineer. Anders Hellström assembled an important collection of ancient Chinese bronzes that was acquired by the Museum of Far Eastern Antiquities in Stockholm after his death.

来源:

Anders Hellström (1877-1940)旧藏

Anders Hellström 很早就開始收藏青銅器，其藏品主要來自歐洲各大古董商，其中包括遠東古物博物館的專業收藏家Orvar Karlbeck，后者曾於1906年至1927年在中國擔任鐵路工程師。Anders Hellström 辞世後，其部分青銅器藏品被瑞典遠東古物博物館收購納入館藏。

Compare with another figure of *Budai*, dated by inscription to the fourth year of Jiajing (1525), sold at Sotheby's New York, 13 September 2017, lot 128. Another example, formerly in the collection of Stephen Junkunc, III, and dated the third year of Xuande (1428), sold at Christies New York, 13 and 14 September 2018, lot 1134.



Important et Rare Vase Couvert en Jade Blanc

Lot 46

A Superb and Rare White Jade Vase and Cover with an Arabic Inscription

Lot 46



THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

46
IMPORTANT ET RARE VASE COUVERT EN JADE BLANC
XIXe siècle

A SUPERB AND RARE WHITE JADE VASE AND COVER WITH AN ARABIC INSCRIPTION
19th century
Of baluster form raised on a short splayed foot and tapering to a cylindrical neck set with a pair of stylised archaistic dragon handles, finely carved around the exterior with a large *taotie* mask on each side, above a band of lotus lappets around the base and below a band of stylised archaistic dragons around the shoulder, the sides set with a pair of animal mask handles suspending loose rings, the straight neck carved with a wide band featuring an Arabic inscription reading سلام which may be translated as 'for peace', flanked by a pair of stylised archaistic dragon handles, the domed cover with a finial in the form of lion, the translucent stone of even white tone, silver-inlaid wood stand.
12.5cm (4 7/8in) high. (3).

€25,000 - 35,000

十九世紀 白玉刻阿拉伯文雕饕餮紋象耳活環獅鈕蓋瓶

Provenance:
A European private collection, acquired by the parents of the present owners, and thence by descent

來源:
歐洲私人收藏, 現任藏家父母獲得，並由後人保存迄今

The body of this superb vase is carved from a single piece of white jade, the cover made of a stone of the same fine quality. The brilliant white colour, flawless stone and exceptional translucency all represent qualities that were highly sought after at the Qing court.

The vase is highly unusual in its shape and also in its decoration. The bulbous body has sloping shoulders with rounded edges and is surmounted by a cylindrical neck wider at the top than at the bottom. The neck is carved with an Islamic inscription which alludes to the Islamic influence of this vase, as demonstrated by a 15th century jade ewer with an arabic inscription around the neck, from the collection of the Fundaçao Calouste Gulbenkian, Oeiras, Portugal, published in J.P.Palmer, *Jade*, London, 1967, pl.38. The very particular form immediately brings to mind the shape of Islamic glass and metal vessels. Compare, for instance, a 12th century Syrian yellowish green glass bottle, published in Stefano Carboni and David Whitehouse, *Glass of the Sultans*, New York, 2001, p.97,cat.no.23, or a 9th century Egyptian transparent glass and green overlay bottle, *op.cit.* p. 183, cat.no.89.

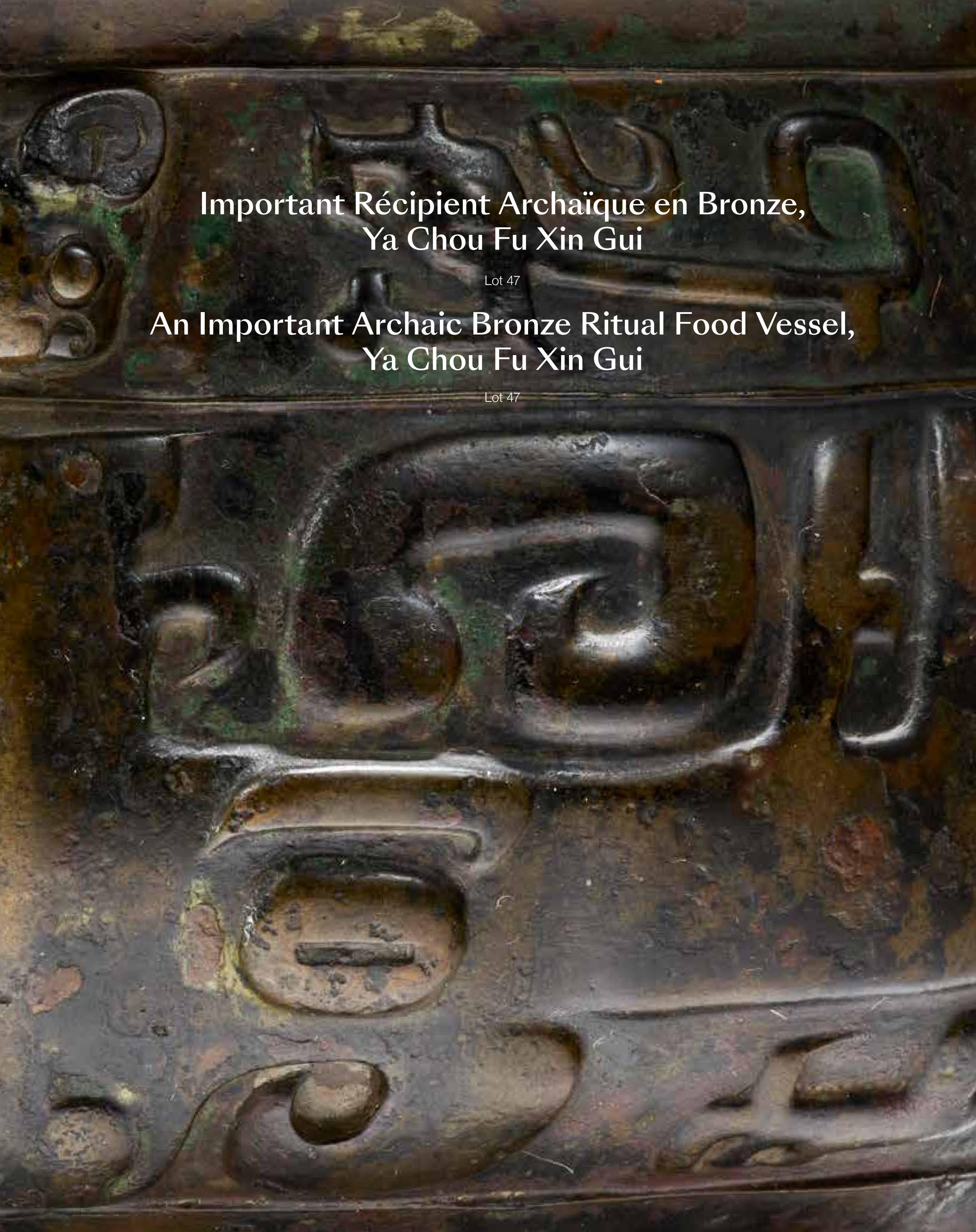
Glass, metal ware and jades arrived in China from Western Asia and beyond as early as the Sui and Tang periods. It was under the Qianlong emperor that the Islamic and Mughal jades became highly collectible. The magnificent Shah Jehan jade cup in the collection of the Victoria and Albert Museum, London, (accession number IS.12-1962) is an example of a Western Asian jade object that was directly copied by the artists working in the imperial jade workshops under the Qianlong emperor, as an example in the National Palace Museum collection in Taipei illustrates, see Teng Shu-p'ing, *Exquisite Beauty: Islamic Jades*, Taipei, 2007, cat.no.266. This particular vessel demonstrates how the artists working in the Palace Museum workshops were skilled at adopting foreign shapes and design and adapting and interpreting them to suit contemporary taste.

While there seems to be no direct Chinese prototype for the shape of this vase, the carved design around the main body is purely Chinese, and inspired by the classical decoration found on archaic bronzes. The Qianlong emperor was fascinated by antiquity and archaic bronzes. An avid collector, he published his extensive collection of 1500 ancient bronze vessels and utensils in an illustrated catalogue under the title *Catalogue of Xiqing Antiquities* (*Xiqing gujian)*. Many jade vessels made for the Qianlong emperor in the workshops within the *Zaobanshu*, the Imperial Palace Workshop, drew inspiration from the archaic bronzes, their shapes and designs, illustrated in the *Xiqing gujian*, including the present white jade vase. The quality of the execution of the *taotie* masks on this vase is sublime and reflects the high technical standards of these workshops which produced jade wares for imperial court, compare a white jade altar set, similarly decorated with *taotie* masks in the collection of the National Palace Museum, Taipei, published in *The Complete Collection of Treasures of the Palace Museum. Jadeware (III)*, Hong Kong, 1995, pp. 136 and 137, cat.no.113.

Hence this wonderful small vase and cover shows the impressive skills and imagination of the Qing craftsmen who used a flawless white jade and merged a rare shape with an archaistic design to create a visually compelling and possibly unique work of art with jewel-like qualities.







Important Récipient Archaïque en Bronze, Ya Chou Fu Xin Gui

Lot 47

An Important Archaic Bronze Ritual Food Vessel, Ya Chou Fu Xin Gui

Lot 47

47

IMPORTANT RÉCIPIENT ARCHAÏQUE EN BRONZE, YA CHOU FU XIN GUI

Fin de la Dynastie Shang/début de la Dynastie des Zhou de l'Ouest, ca. XIème av. J.-C.

AN IMPORTANT ARCHAIC BRONZE RITUAL FOOD VESSEL, YA CHOU FU XIN GUI

Late Shang dynasty/early Western Zhou dynasty, ca. 11th century BC heavily cast with a deep rounded body raised on a high splayed foot, rising to a flared rim, the sides set with a pair of handles issuing from streamlined flat-eared bovine heads, and issuing short hooked tabs, the body cast on east side with a large *taotie* mask flanked by a pair of taloned and quilled dragons, below a narrow neck band containing two beaked single-bodied dragons centering on a raised animal head in axial position on each side, the foot similarly decorated with two beaked confronting dragons on either side of a ridge with a *taotie* shield, the inside cast with a four-character inscription reading '*ya chou fu xin*', the bronze a smooth, dark brownish-red colour.
30cm (11 3/4in) wide; 15.8cm (6 1/4in) high.

€60,000 - 80,000

THE PROPERTY OF A LADY 女士藏品

商晚期/西周早期，約公元前十一世紀 亞醜父辛簋



(inscription)

Provenance:

Collection of Huang Jun (1880-1951), *Zungu Zhai*, Beijing, by 1936
Collection of Hans-Jürgen von Lochow (1902-1989), Beijing, by 1943
Dr. Ernst Hauswedell & Co., Hamburg, 5 May 1958, lot 3
A German private Collection since 1958, and thence by descent

Published:

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Gustav Ecke, *Sammlung Lochow: Chinesische Bronzen*, Beijing 1943, pl.XI a-d
Yin Chih-yi, 'Shandong Yidu Subutun mudi de Ya Chou tongqi', in *Kaogu xuebao*, 1977 (2), pp.23-33, p.24, fig.5, and p.25
Vadime Elisseeff, *Bronzes Archaïques Chinois au Musée Cernuschi. Archaic Chinese Bronzes* , Vol. I - Tome 1, Paris, 1977, p.141
Yan Yiping, *Jinwen zongji (Corpus of Bronze Inscriptions)*, Taipei, 1983, vol.3, no.1049
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Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1990, vol.1, p.362, fig.38.1
Zhongguo shehui kexueyuan kaogu yanjiusuo, *Yin Zhou jinwen jicheng shiwen*, Hong Kong, 2001, vol.3, p.58, fig.3332
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Dr. Ernst Hauswedell & Co.，漢堡，1958年5月5日，編號3
德國私人收藏，1958年入藏，並由後人保存迄今

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中國社會科學院考古研究所編,《殷周金文集成釋文》，香港，2001年，卷3， 頁58，圖三三三二
山東省博物館，《山東金文集成》，濟南，2007年，頁262



Cast in Brilliance: The von Lochow 'Ya Chou Fu Xin Gui'

Lot 47

This archaic bonze *gui*, which may be referred to as the *Ya Chou Fu Xin gui*, was acquired by the father of the present owner in 1958 when he bought it at auction from Dr. Ernst Hauswedell & Co., a long-established auction house in Hamburg, Germany (Fig. 1) (Dr. Ernst Hauswedell, Hamburg, 5th May 1958, lot 3). In the 1950s, the market for Chinese art in Germany was insignificant yet between 1955 and 1959 Hauswedell in Hamburg sold several important Chinese archaic bronzes. Like the present *gui*, quite a few of these vessels had illustrious late 19th and early 20th century provenances, at least one bronze vessel had been in the Imperial collection, see Dr. Ernst Hauswedell & Co, Hamburg, 9th December 1957, lot 4. Similarly, the provenance of this bronze *gui* can also be traced back to the first half of the 20th century.

The 1958 Hauswedell catalogue entry notes that the *Ya Chou Fu Xin gui* had first been published by Huang Jun (1880-1951), a prominent Beijing dealer in Chinese antiquities and owner of *Zungu Zhai*, a well-known Beijing antique shop founded by his uncle. Huang Jun, also known by his literary name Huang Bochuan, had been trained in foreign languages, and was fluent in German, English and French. He was well acquainted with Western collectors and dealers living in Beijing at the time. Huang Jun handled, studied, collected, and eventually sold many important archaic bronzes. His interest was academic as well as commercial, and he published several catalogues on archaic bronzes including the *Zungu zhai suojian jijin tujuan* (1936) and *Ye zhong pianyu erji/sanji* (1937 and 1942).

These catalogues were printed in small numbers and were made using the most advanced techniques. Objects were illustrated in collotype technique, a laborious photomechanical flat printing process that allowed to reproduce the fine lines and varying tones and shades of the works more accurately than traditional rubbings used to duplicate archaic bronzes in older catalogues. A collotype print of the *Ya Chou Fu Xin gui* appears in the *Zungu zhai suojian jijin tujuan* next to a rubbing of the inscription cast on the interior (Fig. 2), see *Zungu zhai suojian jijin tujuan*, Beijing, 1936, vol. I, 47. Subsequently, the collotype technique was used by other collectors and researchers documenting archaic bronzes including Duan Fang and Rong Geng. Gustav Ecke, another German living and collecting in Beijing at the time also adopted the collotype technique in his publications of two important German collections of archaic bronzes, and it is in one of these that the *Ya Chou Fu Xin gui* reappears in 1943. It was included in Gustav Ecke's seminal catalogue of twenty-two archaic bronzes from the important collection of Hans-Juergen von Lochow (1910-1989) and is illustrated in collotype and with several detail rubbings as well as the inscription (Fig. 3), compare Gustav Ecke, *Sammlung Lochow: Chinesische Bronzen*, Beijing, 1943, pl. XI a-d. Hans-Juergen von Lochow was a German railroad engineer who lived and worked in Beijing between 1921 and 1955. He formed an important collection of Chinese art which comprised modern and classical Chinese paintings, furniture, and archaic bronzes, many of which are now in the Asian Art Museum in Cologne. Von Lochow acquired many pieces in his collection in Beijing from fellow German Otto Burchard (1893-1951), a renowned Berlin Chinese art dealer who had emigrated to China in the 1932. Other pieces were bought from Huang Jun (1880-1951). Of the twenty-two archaic bronzes illustrated in his catalogue, many later found their way into Western museum collections, very few remained in private hands, the present *Ya Chou Fu Xin gui* being one of them.

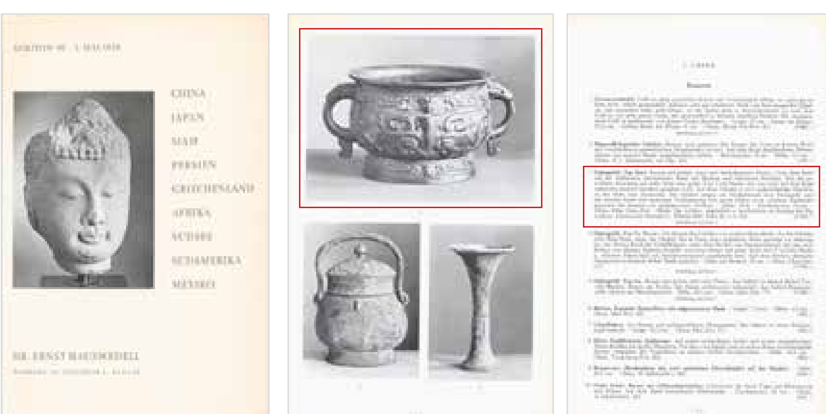


Fig. 1 Dr. Ernst Hauswedell & Co., Hamburg, 5th May 1958, lot 3



Fig. 2 Zungu zhai suojian jijin tujuan, Beijing, 1936, vol. I, 47

The *Ya Chou Fu Xin gui* that was documented in the von Lochow collection in 1943 disappeared after it was last published, and only briefly reappeared in the 1958 Hauswedell sale catalogue. When he returned to Germany in 1955, Hans-Juergen von Lochow was officially allowed bring what was left of his collection of Chinese art including the remaining archaic bronzes. There is no information whether the *Ya Chou Fu Xin gui* remained in the von Lochow collection or if it changed hands. The provenance information on several archaic bronzes in the Hauswedell catalogues formerly in the von Lochow collection is surprisingly detailed and matches the information noted in Gustav Ecke's catalogue, suggesting that these bronzes may have been consigned by von Lochow at the time.

With the physical whereabouts of the *Ya Chou Fu Xin gui* unknown, later research on bronzes of the late Shang and early Western Zhou period focused on the two collotype prints of the vessel and the rubbings of the inscription cast to the centre of the interior. The inscription comprises four characters reading *ya chou fu xin* which may be translated as 'the Ya Chou clan made (this vessel) for Father Xin'. The first character is *ya*, believed to refer to a military official title, a square-shaped frame enclosing the second character *chou*, which is generally accepted to define the name of the clan or tribe, followed by the characters *fu* and *xin*. The *ya chou* characters on the von Lochow *gui* link it to an important group of more than fifty bronze vessels inscribed with the same two characters *ya chou*. Most of these bronzes are in the Palace Museum collections in Beijing and Taipei which between them hold almost forty bronzes cast with a *ya chou* inscription. A much smaller number of bronzes are in Western museum collections, compare, for example a bronze *lei* in the collection of the Minneapolis Institute of Art (accession number 50.46.3a,b) discussed by Liu Yang, 'Ya Chou lei: A Unique Shang Wine Vessel at Mia from the Former Qing Imperial Collection', in *Orientations*, vol. 53, number 5, September/October 2022, pp. 2-11. More recently, an important group bronzes with *ya chou* inscriptions were excavated in Subutun, Qingzhou, Shandong province as part of a cemetery complex associated with a little-known vassal state on the eastern borders of the Shang empire, first published in *Wenwu*, 1972.8, pp. 17-30, and *Kaogu xuebao*, 1977.2, pp. 23-34. Recent research has suggested that from the size, layout and furnishings of these tombs as well as the quality and style of the bronzes found, the owners must have been related to Shang royal family, see Min Li, *Conquest, Concord, and Consumption: Becoming Shang in Eastern China*, Dissertation, University of Michigan, 2008, pp. 60-63.

There is little information on the origins or provenance of the *ya chou* bronze vessels formerly in the Imperial collection and now in the Palace Museum collections. Gustav Ecke in his description of the von Lochow *Ya Chou Fu Xin gui* notes that '(the *gui*) comes from a very old excavation. … It has a smooth, long treated patina', see Gustav Ecke, *Sammlung Lochow: Chinesische Bronzen,* Beijing, 1943, p. 41, suggesting that it was out of the ground long before it entered the von Lochow collection. There are few bronzes with similar design and patina. The *Ya Chou gui* is heavily cast and its form follows a standard shape with a deep rounded body rising to a flared rim, supported on a high splayed foot and set with a sturdy pair of loop handles issuing from bovine heads and set with pendant tabs, a feature that begins to emerge on handles at the very end of the Shang or early Western Zhou dynasty. The designs of large *taotie* masks and confronted dragons are softly modelled and cast with no sharp edges or lines, the *taotie* masks on each side divided by shield-shapes and not bisected by sharp flanges. There is no *leiwen* ground and design and shape of the vessel appear harmonious. Few bronze vessels share similar stylistic features. Among the bronzes that compare closely with the *Ya Chou Fu Xin gui* is a bronze *you* and cover with a *ya chou* inscription, now in the National Palace Museum in Taipei, published in *Gugong Shang dai qingtong liqi tulu*, Taipei, 1998, fig. 98, pp. 540-543, and a bronze *you* and cover, also bearing a *ya chou* inscription, in the Cernuschi Museum, Paris, illustrated in Vadime Elisséeff, *Bronzes Archaïques Chinois au Musée Cernuschi. Archaic Chinese Bronzes*, Vol. I – Tome 1, Paris, 1977, no. 49, pp. 138 and 141, and a bronze *gu* illustrated by Huang Jun in his *Ye zhong pianyu sanji, ibid*., Beijing, 1942, vol. 3, chapter 1, 41. The most interesting link, however, is a bronze lid in the collection of the Museum of Far Eastern Antiquities in Stockholm, Sweden, whose shape, size, design, patina and, most importantly, inscription match those of the *Ya Chou Fu Xin gui* from the von Lochow collection. The Stockholm Museum records note that the cover was originally purchased in 1927 by J.G. Andersson (1874-1960), a Swedish geologist and archaeologist, from Luo Zhenyu (1866-1940) who suggested it originally belonged to a bronze steamer*, yan.* Yan Yiping in her compendium *Jinwen zongji* (Corpus of Bronze Inscriptions) reproduced a rubbing of the correct inscription of the current vessel but with the wrong *gui,* see Yan Yiping, op. cit., Taipei, 1983, vol. 3, no.1985, p. 1049. However, more recently, Jessica Rawson convincingly argued that this cover belongs to the von Lochow *Ya Chou Fu Xin gui* and that together they belong to a rare group of early bronze *gui* made with covers, see Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington DC, 1990, vol. IIA, p. 362, figs. 38.1 and 38.2.

Of the twenty-two bronze vessels originally published in Gustav Ecke's catalogue of the von Lochow collection, very few remain in private hands. The *Ya Chou Fu Xin gui* occupied a prominent place in von Lochow's catalogue yet it may not have been the most important bronze in his collection. While the inscription of this *gui* has intrigued scholars since it was first published in 1936 by Huang Jun, and was inventoried in several important compendia on epigraphy, the reappearance of the actual vessel itself is an exciting discovery.

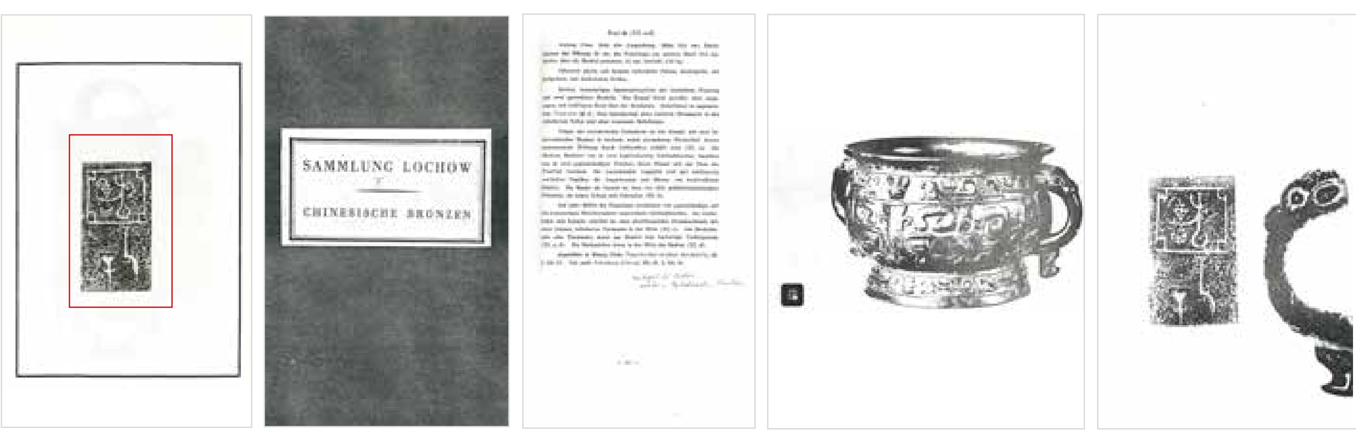


Fig. 3 Gustav Ecke, Sammlung Lochow: Chinesische Bronzen, Beijing, 1943, pl. XI a-d

吉金精鑄: 鏡齋舊藏「亞醜父辛」簋

該簋器銘「亞醜父辛」（圖1），故名，曾於1958年現身於德國漢堡老牌拍賣行Dr. Ernst Hauswedell & Co.，並為現藏家之父購得（Dr. Ernst Hauswedell, 漢堡, 1958年5月5日，拍品3號）。此時中國藝術品市場在德國尚方興未艾，Hauswedell已先聲奪人，在1955至1959年間釋出數件吉金重器，其中一件即為此座「亞醜父辛」簋。該批吉金均身世不凡，流傳有緒，其中1957年12月9日的4號拍品更是出自清宮舊藏。而「亞醜父辛」簋之收藏著錄亦早可見於20世紀上半葉。

Hauswedell在1958年的拍賣圖錄中註明，該器最早為民國時期古董巨擘黃濬（1880–1951）所著錄。黃氏字伯川，畢業於清末官辦外語學校京師同文館，通曉德、英、法三國語言，與當時生活在北京的西方藏家及古董商結交甚廣，並於1910年接手經營由其叔父創辦、已頗有名氣之古玩舖尊古齋。黃氏精於鑑賞，曾經手諸多重器，且除行商有道外，在學術上亦造詣頗深。其吉金著錄尤多，如《尊古齋所見吉金圖》（1936年）及《鄴中片羽》系列初、二、三集(1937 、1942）等。

雖印數不多，這些圖錄的印刷卻採用了當時最先進的珂羅版技術。與應用在傳統圖錄的拓片相比，這種高難度的精巧單色照片印刷技術更能準確地再現青銅器紋飾的精細之處以及其斑斕古色。《尊古齋所見吉金圖卷》中所收錄的「亞醜父辛」簋圖即為珂羅版印刷，並附有器內銘文拓片（圖2），詳見《尊古斋所见吉金图卷》，1936年，北平，卷1，器47號。其他藏家和學者們如端方和容庚等隨後亦開始採用珂羅版技術出版青銅器著錄。當時生活在中國的另一位德國學者艾鍔風（Gustav Ecke，1896–1971）也在其所著兩部重要德國吉金收藏圖錄中使用了珂羅版印刷技術。其中出版於的1943年的《鏡齋吉金錄》中，「亞醜父辛」簋再次赫然在目。《鏡》書所錄者，為德國鐵路工程師馮洛侯（Hans-Juergen von Lochow，1910–1989）所珍藏的22件古代青銅器。書中所有圖片均以珂羅版印刷，亦包括一些局部及銘文拓片（圖3），參見Gustav Ecke, Sammlung Lochow: Chinesische Bronzen, Beijing, 1943, pl. XI a–d。馮氏在1921至1955年間居於北京，期間購藏頗多中國藝術珍品，包括古代及現代中國書畫、傢俱，以及古代吉金等，後多入科隆東亞藝術博物館館藏。在京期間，馮氏鏡齋購藏來源主要有二。其一為當時同在北京的德國人步夏德（Otto Burchard，1893–1951）。步氏作為中國藝術商在柏林頗有盛名，更於1932年移居中國。其二即為尊古齋之黃濬。而《鏡齋吉金錄》中的22件古代青銅器，其後亦大多入藏一眾西方博物館，入私人收藏者鮮見，該座「亞醜父辛」簋即為一例。

自現身於1943年的《鏡齋吉金錄》後，該件「亞醜父辛」簋似乎自此消聲匿跡，直至1958年再短暫出現在德國漢堡Hauswedell拍場上。馮氏在1955年離開中國時，獲準攜其所餘中國藏品返德。「亞醜父辛」簋當時是否仍在此列或已易手，目前尚無定論。但在Hauswedell的拍賣圖錄中，來自鏡齋舊藏的數件青銅器均源流清晰有序，與艾鍔風所著可一一對應，表明它們可能是有馮氏親自送拍的。

由於「亞醜父辛」簋一度藏蹤未明，其後對於這件商末周初青銅器的研究主要聚焦於可見的兩幅珂羅版印刷圖片及其銘文內容上。其銘「亞醜父辛」鑄於器內底（圖4），顯見器主「父辛」應為商代「亞醜」族人。目前帶「亞醜」銘文的青銅器約有一百餘件，多為傳世品，而且大部分都在乾隆的「西清四鑑」中著錄。「亞醜」鑄器目前主要收藏在兩岸故宮博物院中，在西方博物館館藏中罕見。其中一例即為美國明尼阿波利斯藝術博物館所藏「亞醜」銘青銅罍（藏品編號50.46.3a,b），詳見柳揚，'Ya Chou lei: A Unique Shang Wine Vessel at Mia from the Former Qing Imperial Collection', in Orientations, 卷53, 第5期, 2022年9/10月，頁2–11。近年山東蘇埠屯亦出土了一批「亞醜」銘重器。該遺址為位於商代東疆一座貴族墓地，或即屬銘文所記之「亞醜」族人。相關發現報告可見於《文物》1972年第8期，頁17–30　和《考古學報》，1977年，第2期，頁22–34. 近期亦有研究指出，該墓葬群之規模、形制及出土青銅器之風格均表明其墓主相當熟悉殷都的喪葬制度，或為與商王室關係密切之人。參見李旻，Conquest, Concord, and Consumption: Becoming Shang in Eastern China （征服、協商與交易：華東入商），博士論文，密西根大學，2008年頁60–63。

關於清宮舊藏「亞醜」鑄器的流傳資料甚少。艾鍔風在描述鏡齋藏「亞醜父辛」簋時，認為該簋「應屬早年出土…其銹光滑潤澤…」，見Gustav Ecke, Sammlung Lochow: Chinesische Bronzen, Beijing, 1943, p. 41. 可見該器在進入鏡齋所藏前或已傳世有年。與該器形制及古色皆類似者頗罕。「亞醜父辛」簋器身厚重，器型標準，深腹侈口，圈足外撇，環狀雙耳作獸首形並附珥，為典型商末周初之設計。器身以獸面紋及對稱夔紋為飾，無地紋，紋輪廓之柔和大氣頗為罕見。與其相似者可參見台北故宮所藏「亞醜杞婦」蓋卣，見《故宮商代青銅禮器圖錄》，台北，1998年，圖98，頁540–543；巴黎赛努奇博物馆亦藏有一件「亞醜」銘卣，參見Vadime Elisséeff, Bronzes Archaïques Chinois au Musé Cernuschi. Archaic Chinese Bronzes, Vol. I — Tome 1, Paris, 1977, no. 49, pp. 138 and 141。亦可參考另一件青銅觚，著錄于黃濬所著《鄴中片羽》（北京，1942年）卷3，第41號器。而最耐人尋味的相關器物，則莫過於瑞典斯德哥爾摩東亞博物館館藏內的一件青銅器蓋。其形制、大小、紋飾，以及——最重要的——銘文，均和本件「亞醜父辛」簋一致（圖5）。據該館館藏記錄，此器蓋為瑞典地質學家和考古學家安特生（J. G. Andersson，1874–1960）於1927年從羅振玉（1866–1940）處購得，後者認為其原為一青銅甗蓋。嚴一萍在《金文總集》中亦收有該件器蓋及其銘，唯器身錯配，見嚴一萍，《金文總集》，台北，1983年，卷三，頁1049，1985號器。根據牛津大學中國藝術和考古學教授羅森夫人（Professor Dame Jessica Rawson）令人信服的論證，本件「亞醜父辛」簋才是與瑞典所藏器蓋相配的正確器身，為罕見的早期帶蓋簋中之一例。參見Jessica Rawson, Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections, Washington DC, 1990, vol. IIA, p. 362, figs. 38.1 and 38.2.

艾鍔風收錄於《鏡齋吉金錄》中的22件青銅器中，至今只有極少數仍為私人珍藏，其中一例即為「亞醜父辛」簋。即使這可能並非鏡齋舊藏中之首屈一指的重器，其銘文自1936年首次發表以來即一直為學者關注，並被再三收入數種重要金文著錄中。而該器此次重現於世，亦堪稱收藏界美事一樁。

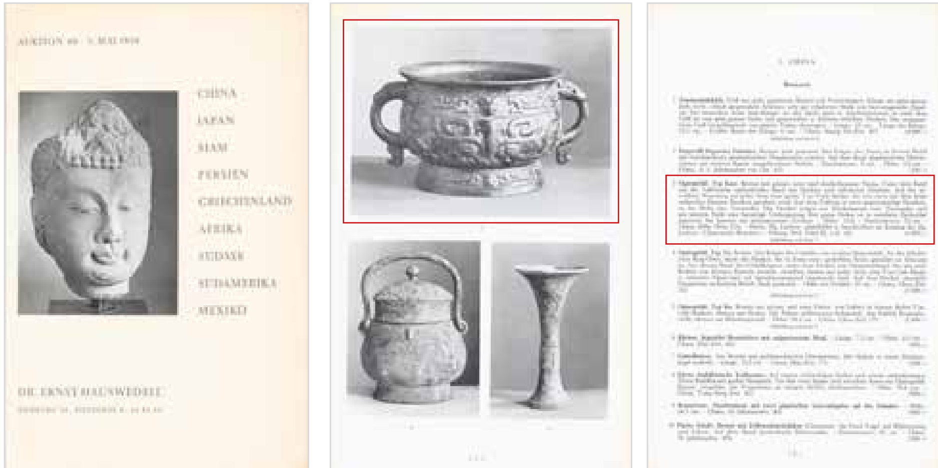


图1 Dr. Ernst Hauswedell & Co, 1955年拍賣圖錄，漢堡，編號3



图2《尊古齋所見吉金圖卷》，北京，1936年，卷1，圖47

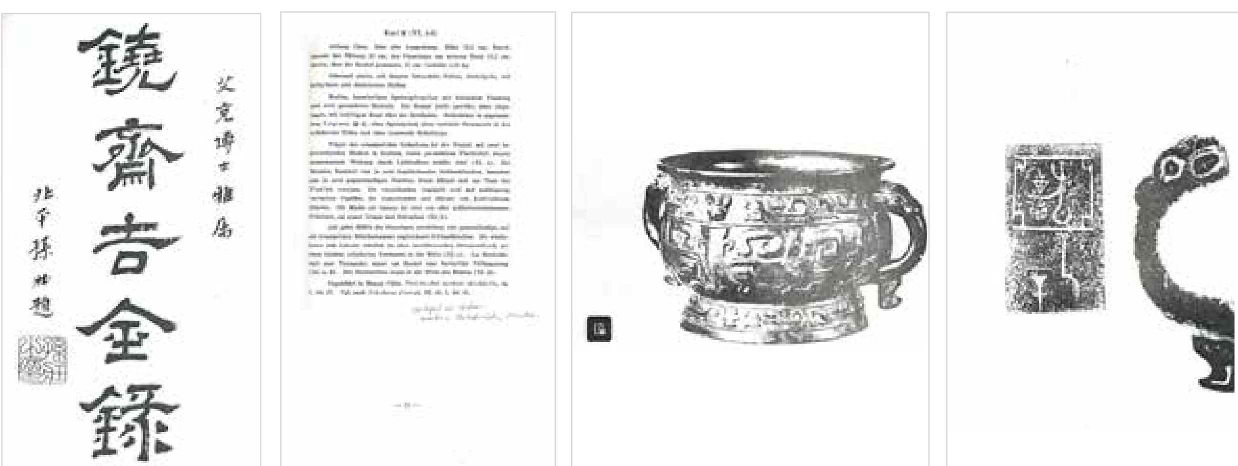


图3 艾鍔風，《鐃齋吉金錄》，北京，1943年，圖版XI a–d



48

48
VASE ARCHAISANT EN BRONZE, HU
XVIIe siècle

AN ARCHAISTIC BRONZE HU-SHAPED VASE
17th century
Cast with a compressed globular body rising from a splayed foot to a flared neck, the shoulders flanked by two ring handles issuing from applied *taotie* masks, the body decorated with a band of stylised dragons on diaper ground.
36.8cm (14 1/2in) high.

€4,000 - 6,000

十七世紀 銅饕餮紋銜環耳壺



49

49
PAIRE DE VASES EN PORCELAINE À GLAÇURE DE TYPE GE, CONG
Marques et époque Tongzhi (1861-1875)

A PAIR OF GE-TYPE GLAZED CONG-SHAPED VASES
Tongzhi six-character marks and of the period
Each of square section, the straight sides moulded with Eight Trigrams, covered overall with a pale grey glaze suffused with large dark crackles, the splayed footrim covered with a brown wash, wood stands.
28.6cm (12 1/4in) high. (4).

€10,000 - 12,000

THE PROPERTY OF A LADY
女士藏品

清同治 仿哥釉八卦紋琮式對瓶
青花「大清同治年製」楷書款

Provenance:
A European private collection

來源:
歐洲私人收藏





50 *
TÊTE DE BUDDHA EN PIERRE
Dynastie des Wei du Nord (386-534 ap. J.-C.)

A SMALL SANDSTONE HEAD OF BUDDHA
Northern Wei dynasty
Well carved with a slightly elongated face rendered with a beatific expression, with downcast eyes below gracefully arched brows, with a gently curved mouth breaking into a smile and a pronounced long nose, framed by a pair of pendulous earlobes, his hair swept up into a domed *ushnisha*, Japanese wood stand.
19.5cm (7 5/8in) high. (2).

€15,000 - 20,000

北魏 石雕佛首像

Provenance:
Yokoyama, Inc., Kyoto, 9 December 1959
Collection of Sidney Berger, New York

來源：
古美術横山，京都，1959年12月9日
Sidney Berger舊藏，紐約

The carving style of this small head of Buddha is characteristic of the style of the Yungang caves near Datong in Shanxi province, which were largely constructed between AD 398 and 494 AD under the Northern Wei dynasty. Buddhas heads with similar features are found in niches in Cave 5 at Yungang, illustrated in *Zhongguo shiku: Yungang shiku*, Beijing, 1998, pls.41, 45, 144 and 145. Compare also with two other heads attributed to Yungang, illustrated in *Chinese Buddhist Stone Sculpture. Veneration of the Sublime*, Osaka, 1995, nos.4 and 5.

Collection Particulière Française

Lots 51 - 56

The Property of a Distinguished French Family

Lots 51 - 56







THE PROPERTY OF A DISTINGUISHED FRENCH FAMILY
法國顯赫家族藏品

51
CHAMEAU EN TERRE CUITE
Dynastie des Wei du Nord (386-534 ap. J.-C.)

A PAINTED POTTERY FIGURE OF A BACTRIAN CAMEL
Northern Wei dynasty
Standing firmly four-square on a rectangular base, its head looking forward, with gaping nostrils, lips bared and wide eyes, carrying wooden slats on each side of his heavy body, supporting a saddle over its two humps, traces of pigments.
24cm (9 1/2in) high.

€4,000 - 6,000

北魏 彩繪陶駱駝

Provenance:
Acquired in Paris by the grandfather of the present owners before 1935, and thence by descent

來源:
現任藏家祖父於1935年前於巴黎獲得，並由後人保存迄今

Camels arrived in China in the Han period. With the expansion of the empire to the North and West during the Tang dynasty, and the arrival of foreign traders and tribute bearers from Central Asia, camels were quickly adopted and used to carry heavy goods along vast distances. A very similar sleek model of a Bactrian camel, acquired from Yamanaka & Co. in 1928 by the Metropolitan Museum in New York (acc.no.1928.121), shares similar plain, rounded features with the present Bactrian camel.



THE PROPERTY OF A DISTINGUISHED FRENCH FAMILY
法國顯赫家族藏品

52
RARE STATUETTE DE CHEVAL HARNACHÉ EN TERRE CUITE
Dynastie des Wei du Nord (386-534)

A PAINTED POTTERY FIGURE OF A CAPARISONED HORSE
Northern Wei dynasty
Well modelled standing four-square on a rectangular base, with a gracefully arched neck and a small head crisply detailed with flared nostrils, open mouth and pricked ears, the broad rump protected by leather strapwork armour suspending foliate tassels, the neck and back similarly spanned by tassel-strung straps, the back covered with a saddle draped with a cloth, with fringed ends gathering in folds each side of the saddle above a flared mud-guard combed with markings in imitation of fur, traces of pigment.
24cm (9 1/2in) high.

€8,000 - 12,000

北魏 彩繪陶馬

Provenance:
Acquired in Paris by the grandfather of the present owners before 1935, and thence by descent

來源:
現任藏家祖父於1935年前於巴黎獲得，並由後人保存迄今

Several examples of pottery horses identical in size, style and quality to the present caparisoned horse and all acquired in the late 1920s and early 1930s, indicate that they may all have come from the same archaeological context, compare, for instance, a caparisoned horse of the same type formerly in the collection of George Crofts and now in the collection of the Royal Ontario Museum, Toronto (accession number 920.5.95), illustrated in Osvald Siren, *Histoire des Arts Anciens de la Chine, vol. III, La Sculpture de l'Époque Han à l'Époque Ming*, Paris and Brussels, 1930, pl.338. Another figure of this type from the collection of Henri d'Ardenne de Tizac, Paris, is published in Henri d'Ardenne de Tizac, *La Sculpture Chinoise*, Paris, 1931, p.29, fig.XII.





The mother of the present owners in Paris in the 1950s‘

THE PROPERTY OF A DISTINGUISHED FRENCH FAMILY
法國顯赫家族藏品

53
IMPORTANTE TÊTE DU BODHISATTVA GUANYIN EN PIERRE
VIe siècle après J.-C.

A RARE LARGE STONE HEAD OF BODHISATTVA GUANYIN
6th century AD
The full face with a serene, contemplative expression, carved with gracefully curved, downcast eyes under high arched brows, with a small pursed mouth, the plump lips carved with a clearly defined bowed outline bearing traces of red pigment, the rounded cheeks framed by pendulous earlobes, the hair parted in the middle and arranged in thick strands below an elaborate diadem secured with band laying in folds above the forehead and tied in an elaborate knot with ends streaming behind the ears, the three-part diadem centered on the Buddha Amitabha on a lotus base, flanked on either side by elaborate floret and cloud wisps, traces of red, blue and green pigments, stand.
39cm (15 3/8in) high. (2).

€60,000 - 80,000

六世紀 石雕觀音菩薩頭像

Provenance:
Acquired in Paris by the grandfather of the present owners before 1935, and thence by descent

來源:
現任藏家祖父於1935年前於巴黎獲得，並由後人保存迄今

The small image of the Buddha Amitabha on a lotus base prominently positioned in the centre in the crown, is a clear indication of the bodhisattva's identity. Certain features of this head are shared with other Buddhist icons, namely the small indentation in the middle of the forehead, (*urna*), an auspicious mark from which wisdom radiates, the elongated and rather fleshy earlobes that allude to the aristocratic origins of Buddha's early years as an Indian prince when he wore heavy earrings.

The facial expression is softly and naturally rendered. Exploiting the principles of sculptural realism, this large head possesses a voluptuous grace. The head would have been completely painted in colors dictated by the conventions of Buddhist art. Traces of the original pigments remain on the crown and face, especially on the mouth. Wearing an elaborate headdress comprising floral rosettes, cloud-like wisps and ribbons tied behind the ear, it includes decorative elements found in Buddhist sculpture produced in Shanxi in the sixth century AD.

The very particular rounded, almost 'fat' style of carving, the dignified, somewhat haughty expression of the face, are similar in style to heads of bodhisattvas from Cave XVI at Tianlongshan, near Taiyuan in Shanxi, which are dated to the Northern Qi dynasty (550-577 AD), and are similarly carved from a buff sandstone and with traces of polychromie, compare three examples from Cave 16, published in Sun Di (ed.), *Tianlongshan shiku: liushi haiwai shiku zaoxiang yanjiu [Tianlongshan Grottoes: Research on the Overseas Stone Statues]*, Beijing, 2004, p.135, figs.145 and 147, p.139, fig.156.





Importante et Très Rare Statue de Bodhisattva Guanyin en Bois

Lot 54

A Magnificent and Very Rare Large Wood Figure of the Bodhisattva Guanyin in Water Moon Form

Lot 54

54 P W

IMPORTANTE ET TRÈS RARE STATUE DE BODHISATTVA GUANYIN EN BOIS
Dynastie Jin (1124-1235)

A MAGNIFICENT AND VERY RARE LARGE WOOD FIGURE OF THE BODHISATTVA GUANYIN IN WATER MOON FORM
Jin dynasty
Seated in *rajalitasana*, with the right arm resting on his right raised knee and his left arm and hand resting on the ground and supporting the body, the bare torso dressed in a short cape with long ribbons falling over his arms, a narrow, twisted scarf draped over the left shoulder, falling diagonally across his chest and tied on the left in a large limpid knot, the lower body covered with a full diaphanous wrap-around skirt falling in linear folds around his legs and ankles, tied around the waist with an elaborate bow, a bejeweled necklace with an ornate central pendant lies at this chest, bracelets at his wrists, his rounded face with a serene, meditative expression, with arched brows above downcast eyes inlaid with black glass, with high cheekbones, small, full pursed lips and rounded chin, the hair drawn up into a high curled chignon with tresses falling to each shoulder where they are bound, divided into three wavy strands falling over his shoulders and arms, traces of blue, red and green pigments, and traces of gilding.
111cm (43 3/4in) high.

€800,000 - 1,200,000

THE PROPERTY OF A DISTINGUISHED FRENCH FAMILY
法國顯赫家族藏品

金 木雕水月觀音坐像

Provenance:
Ta-Kou-Tchai (Studio for Understanding Antiquity) of Paul Houo-Ming-Tse (Paul Hou Ming-Zhi, ca. 1880-1949), Beijing, before 1930
Alphonse Bellier et Andre Portier, *Collection Paul Houo-Ming-Tse de Pékin. Objets d'Art de la Chine de Époques Archaïques au XVIIIe Siècle*, Vente aux Encheres publiques, Hôtel Drouot, 15, 16 et 17 Février 1932, lot 63
Acquired in Paris by the grandfather of the present owners before 1935, and thence by descent

Published:
Paul Huo-Ming-Tse, *Preuves des Antiquités de Chine* Pékin, 1930, p.297
Alphonse Bellier et Andre Portier, *Collection Paul Houo-Ming-Tse de Pékin. Objets d'Art de la Chine de Époques Archaïques au XVIIIe Siècle*, Vente aux Enchères publiques, Hôtel Drouot, 15, 16 et 17 Février 1932, lot 63
Gazette de L'Hôtel Drouot, Numéro 19, mardi 16 Février 1932, cover page
Cabinet Portier, *100 Ans 1909–2009*, Paris, 2010, fig.100

The result of Re.S. Artes Radiocarbon Dating test no. C 145020A (E1 and E2) (9 May 2023) is consistent with the dating of this lot.

來源：
霍明志（约1880–1949），達古齋，北京，1930年以前入藏
巴黎德魯奧拍卖會，1932年2月15–17日，霍明志藏品專場，編號63
現任藏家祖父於1935年前於巴黎獲得，並由後人保存迄今

出版：
霍明志,《達古齋古證錄》，北京, 1930年, 頁297
巴黎德魯奧，《霍明志藏品專場圖錄》，編號63
《巴黎德魯奧公報》封面，第19期，1932年2月16日
Cabinet Portier,《百年鑒藏1909–2009》，巴黎，2010年，圖100

法國Re.S.Artes實驗室碳–14測定結果，測試編號 C 145020A（樣本E1和E2，2023年5月9日）顯示本拍品年份與斷代相符



Eyes of Compassion

Lot 54

This impressive sculpture seated in a contemplative pose is a religious sculpture that was made in the 11th/12th century under the Jin dynasty (1115-1234). It represents the Buddhist Bodhisattva Guanyin whose Sanskrit name is Avalokiteshvara, 'the Lord who looks down'. Known as *Guanshiyin* in Chinese, the Bodhisattva Guanyin is the one who is attuned to the sounds of the worlds and hears all the world's suffering. His inward-turning gaze expresses The Bodhisattva's powers as a comforter of humans suffering and hardship while his naturalistic image expresses proximity and approachability. This Bodhisattva is known as the Bodhisattva of infinite compassion, he who has attained enlightenment and the utter state of bliss but who has deferred entering Nirvana to ease the suffering of all humans. As such he is one of the most important deities in Mahayana Buddhism.

This magnificent figure of the Bodhisattva Guanyin is seated in the pose of 'Royal Ease', with his right hand resting on his right bent knee, a posture that is known as the 'Water-Moon' form of the Bodhisattva Guanyin (*Shuiyue Guanyin* in Chinese). The iconography is based on important Buddhist scriptures referring to the Bodhisattva Guanyin, in particular the *Avatamasaka Sutra* from the *Huayan Jing*, the Sutra of Flower Adornment, and the *Fahua Jing*, the Lotus Sutra. They portray the Bodhisattva Guanyin as the universal saviour who can embody many different forms, male and female, young and old. The 'Water-Moon' iconography is based on passages from the *Avatamsaka Sutra* which describe the young prince Sudhana visiting the Bodhisattva Guanyin on Mount Potalaka to receive the teachings of the Dharma. It is here that the Bodhisattva Guanyin could be found in deep contemplation of the moon's reflection on the water of the surrounding sea. His Chinese name '*Shuiyue Guanyin'* refers to this pose and to his nature attuned to the sounds of the world and able to hear all the world's suffering (*guanyin*).

This figure is sculpted as a male deity for his defined torso is clearly visible beneath his diaphanous robes and bejewelled necklace. His garments reveal the strong Indian influence on sculpture of this period, almost a thousand years since Buddhism first reached China from India. He is dressed luxuriously with diaphanous scarves and skirt falling in ample folds around his body. An elaborate necklace suspending a large central pendant adorns his chest and we can assume that he was wearing bejewelled earrings. His costly attire and regal posture remind us that Bodhisattvas originally were aristocratic princes. His hair is carefully tied back in a high chignon. A depression on the front of the top know indicates that a small carved figure of the Buddha may originally have been placed here. Amitabha was similarly revered as the figure of compassion and the figure of Guanyin was to be born from a ray of light emanating from the right eye of the Buddha Amithaba.

During the 10th to 13th centuries, painted wooden figures such as this magnificent figure of the Bodhisattva Guanyin in Water-Moon form were made for Buddhist temples in Northern China. At that time, the North of China was ruled by the Jurchen Jin dynasty (1115-1234), a nomadic people from the steppes of Central Asia that had defeated in war the two largest and most powerful nations in Asia, the Khitan Liao and the Han Chinese. Under the Jin, Buddhism flourished. The Jin rulers were highly conscious of the fact that Buddhism was not a native Chinese religion. Under their patronage Buddhism received the official support and veneration it lacked in other parts of the empire. Consequently, a plethora of Buddhist temples thrived in and around Buddhist centres of religious activity in Taiyuan and Mount Wutai in modern Shanxi province. The Jurchen Jin rulers gradually adopted Buddhism as the state religion, thus establishing a rich legacy of temples, tombs, and artefacts.

Large sculptures such as this magnificent figure of the Bodhisattva Guanyin in Water-Moon form were originally made for important Buddhist temples. These were often large structures with several halls of worship connected by courtyards where groups of vibrantly painted wood sculptures would be positioned along walls and around central figures of devotion. Due to the large demand for religious sculpture for the furnishings of Buddhist temples, craftsmen soon moved from working in stone to sculpting in wood, a material that was less expensive and could be worked more easily. Traces of bright cobalt blue pigment and gilding can be found in the back of the folds of the skirt of this figure hinting at the colours that once made this figure come alive. The sheer size of the figure that is worked entirely in the round conveys an almost life-like impression. It hints at the original sumptuousness and overwhelming visual effect that awaited visitors who first entered a temple. They would have encountered this sculpture in an elaborate stage setting with painted murals and along with many other sculpted wood figures of Buddhist deities.

Like other figures of this large size, the present Bodhisattva Guanyin figure was made of several individual blocks of wood that were jointed with wooden pegs before being covered with a light gesso that was then painted with colours obtained from natural dyes. Cracks along the jointing lines and rectangular holes indicate where the different blocks of wood were positioned. Traces of vivid blue and red pigment hint at the original colours. The eyes are inlaid with black glass and emphasize the figure's intense regard. A large rectangular cavity on the upper back reveals that the figure is hollowed. The surface pattern of the wood suggests that it may be from the Paulownia species (Chinese name *paotong*), a precious wood commonly used to make sculpture in the 11th to 13th centuries as it was soft and light.

Quite a few large-scale wood figures of the Bodhisattva Guanyin in Water-Moon form dating the late Northern Song and Jin dynasties are known and have survived mostly in Western museum collections, as Petra Rösch has documented in *Chinese Wood Sculptures of the 11th to 13th Centuries. Images of Water-moon Guanyin in Northern Chinese Temples and Western Collections*, Stuttgart, 2007, pp. 266-268, 318-320 and 363-384. Many of these sculptures originally came from temples in Northern China. Some of the most prominent examples include a figure in the collection of the Cleveland Museum of Art, accession number 1984-10, a Water Moon Guanyin in the Rijksmuseum in Amsterdam, accession number AK-MAK-84, and a large example in the collection of the Nelson-Atkins Museum of Art in Kansas City, accession number 34-10, and finally a large figure in the collection of the Seattle Art Museum, accession number 35.17. All these figures share the same distinctive stylistic features with the present large Water Moon Guanyin, especially the treatment of the full face, of slightly square shape, softly carved and rounded, the complex, almost exaggerated hairdo on top of his head and around his ears, the highly ornamental crown or diadem, the heavy necklaces with suspending large pendants, the skilfully rendered delicately falling folds of the diaphanous scarves that cross from figures' left shoulders to the right hip and the scarves that are draped from the right shoulder across the upper right arm to the elbow. They also share the same deeply serene, contemplative expression that imbues these magnificent figures with a deep spirituality.

However, while those 11th to 13th century wood figures of Bodhisattva Guanyin in Water-Moon form presented by Petra Rösch in her thesis, are all stylistically related, it has so far not been possible to accurately attribute some of these figures to specific workshops or temples, let alone identify figures that belonged to one ensemble. The present Bodhisattva is no exception. While it is stylistically close to all known figures of this type and period, it has two features that distinguish it from other figures. They include the way the scarf is falling in waves along the left arm, the way the scarf end is loosely woven in and out of the rest that is draped across his torso and waist and not tied in a knot as on other figures. The closest counterparts to the present Bodhisattva are a similarly large figure of the Bodhisattva Guanyin in the Water-Moon form, now in the collection of the Cleveland Museum of Art (accession number 1984-70) and dated to the late Northern Song/Jin dynasties, and a figure of the Water Moon Guanyin in the collection of the Asian Art Museum in San Francisco (accession number B60S24) which is dated to the Song dynasty. But like all known wood figures of the Bodhisattva Guanyin in Water-Moon form made between the 11th and 13th centuries, the current figure is unique. Its discovery adds to the mystery surrounding the origins of these rare early testimonies of large Buddhist wood sculpture which continues fascinate collectors, scholars, and curators alike.

慈眼視衆生

Lot 54

該尊11–12世紀之金代（1115–1234）觀音造像氣勢恢弘，姿態栩然，仿若正在凝神沉思。觀音菩薩梵文名為Avalokiteshvara，意即「俯首觀世」，中文譯作觀世音或觀音。該尊造像垂目端坐，寶相莊嚴，如在悲憫眾生，但雕工所現的種種寫實細節又讓其觀之可親。觀音在大乘佛教中為最核心的神祇之一，雖本已成佛，卻以其大慈悲心，為度眾生，再輪迴入娑婆世界，以菩薩形象教化凡俗，救苦救難。

菩薩法相變化萬千，而此種雙腿一盤一屈及右臂輕放於屈膝之上的「如意坐」姿則出自《華嚴經》及《法華經》。《華嚴經》中講述善財童子往普陀洛迦山參訪佛法，見觀音道場於「巖谷之中，泉流縈映」。坐於山岩之上、觀水中之月的自在愜意觀音形象即由此衍生，因而此造型的觀音造像亦有「水月觀音」之名。

此觀音像以男性形象示人，薄紗與瓔珞覆蓋之下仍可見其挺拔健碩的軀幹。雖然此時佛教已傳入中土上千年，但印度風格仍在該像上歷歷可見：衣褶流暢而富韻味，胸前垂精緻瓔珞，雙耳或曾佩環璫。其富麗穿戴及高貴姿態在提醒觀者信眾菩薩成道前原為王子之貴重出身。該造像束髮高髻，髮髻前方的凹陷處原應為一小型佛龕，置有阿彌陀佛像。阿彌陀佛同樣亦為慈悲化身，傳說觀音形象即為阿彌陀佛一束佛光所化。

公元10至13世紀間，如該水月觀音像般華麗恢宏的彩繪木雕造像廣為見於華北佛寺。其時華北正處於女真族所建金國（1115–1234）治下。女真族原以狩獵爲生，遊居於歐亞草原之上，後逐漸強大並擊敗契丹及中國，入主華北。在金代治下，佛教日益隆盛。本身作為中原外族，女真族亦意識到佛教並非中國本土宗教，因而對其大加支持尊崇。亦因此，在其統治中心附近的山西太原及五台山一帶，叢林廣建，梵音處處。金代的女真族統治者遂在這一傳統之上，以佛教為國教，並為後世遺下深受佛教影響的寺廟、墓葬及物質文化遺產。

體量如該尊水月觀音般宏大的造像通常是為名剎大寺所造。這些佛寺往往規模龐大，屋高殿廣，院落連綿，其中常以彩繪木雕造像繞殿安置，又或是拱立中心大佛。由於對造像的需求巨大，工匠很快從石刻佛像轉向價格低廉、加工更爲容易的木雕。在該尊觀音造像的衣褶之下，明麗的鈷藍仍依稀可見，令人想見當初彩繪之華麗絢爛。而其宏大立體的造型則更增其生動。不難想像，當香客步入森嚴佛殿中，目睹四壁彩繪壁畫及眾木雕佛像時可感受到的觀感震撼。

正如其他大型造像一樣，此水月觀音像亦是由數段木塊經木釘接合而成，再覆以石膏並在其上以天然色料施加彩繪。從連接處及背後接榫方孔四周的裂縫亦可一窺木塊組合之處。殘留的紅藍彩繪依然明亮，不難想見當初的明豔華麗。眼珠為漆黑玻璃所製，更顯深邃。從背後接榫方孔處可見佛像內部中空。木材表面的紋路表明其或為泡桐木。該種木材質地輕軟，在11至13世紀被廣泛用於木像雕刻。

據石翠（Petra Rösch）著Chinese Wood Sculptures of the 11th to 13th Centuries: Images of Water-moon Guanyin in Northern Chinese Temples and Western Collections（11至13世紀的中國木雕像：華北寺廟及西方收藏的水月觀音像，斯圖加特，2007，頁266–268，318–320，363–384）所載，北宋及金代的大型木雕水月觀音造像傳世不少且多藏於西方博物館館藏中。其中大多來自華北地區的名川大剎，如克里夫蘭藝術博物館藏品號為1984–10的一尊、阿姆斯特丹國家博物館的水月觀音像（藏品號AK-MAK-84）、納爾遜–阿特金斯藝術博物館的34–10號藏品，以及西雅圖藝術博物館館藏編號為35.17的一尊大型造像。它們在造型上都與本尊造像頗有共通之處，尤其是稍顯方正的面部處理、自然圓滑的刀工、複雜誇張的髮髻、精緻華麗的寶冠、交纏垂墜的瓔珞，以及紗袍和帔帛之上自然優美的衣紋。同樣地，它們也都專注刻劃觀音凝神靜思、傾聽世音的慈悲形象。

然而，即使石翠在其著作中所收錄的11至13世紀水月觀音像都有著相關的風格造型，想要確切地辨析這些造像來自何處依然困難重重，更不要說鑑別出同屬一個群像組合的作品了。本菩薩造像也不例外。雖然它與其他同時代同類型的水月觀音造像相似，但也有其獨特之處，包括其左臂之上的帔帛呈波浪狀的飄垂方式，以及帔帛末端並未如其他造像般繫結，而是鬆散地掖在軀幹和腰部處。現已知與該像最為相似的可能是克里夫蘭藝術博物館中編號為1984–70的一尊北宋/金代大型水月觀音像，以及三藩市亞洲藝術博物館藏的宋代水月觀音像（藏品號B60S24）。但正如所有其他傳世至今的11至13世紀水月觀音像，本尊造像也是獨一無二的作品。其亮相將令藏家、學者，以及策展人們進一步思考這些罕見的早期大型木雕佛教造像的起源。

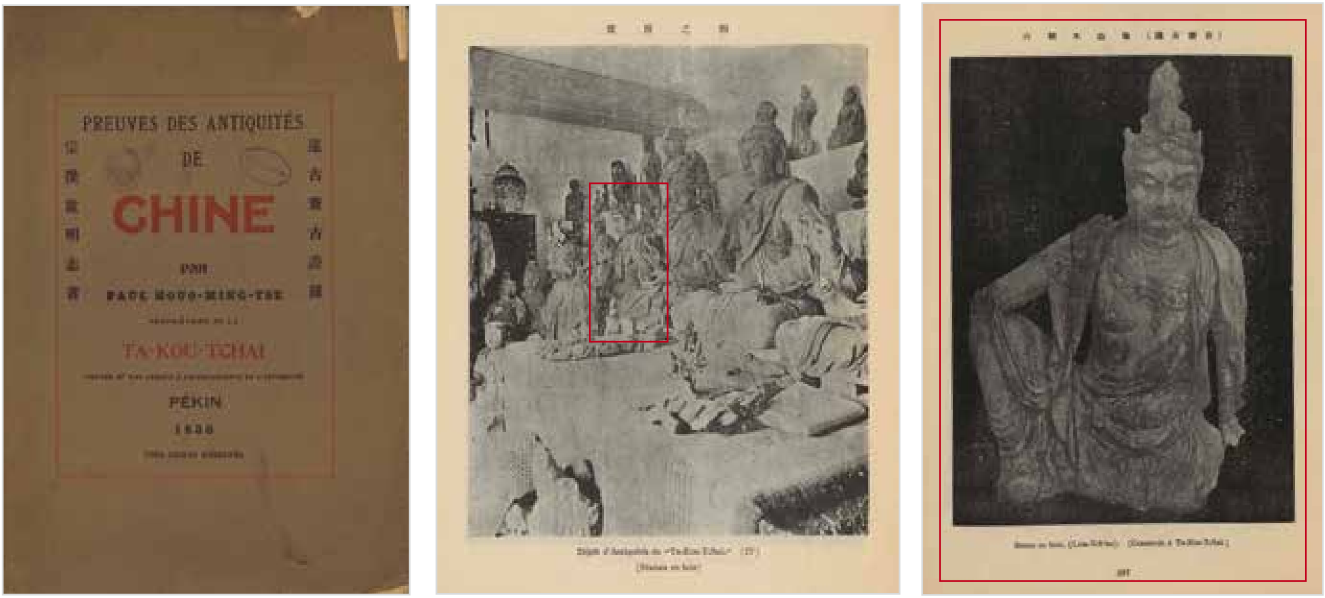


Fig. 1 Paul Huo-Ming-Tse, Preuves des Antiquités de Chine, Pékin, 1930
圖1 霍明志,《達古齋古證錄》, 北京, 1930年

The early decades of the 20th century saw the first archaeological discoveries and the emergence of archaeology as a field of study in China which drew the interest not only of Chinese scholars but of foreigners interested in Chinese culture and its material past. Born out of curiosity which then turned into commercial interest, objects that had been unearthed became sought after commodities among Chinese collectors and foreigners in working in or visiting China. Publications on archaic bronzes, jades, stone epitaphs, and stele shaped the taste and ultimately created a market for these objects, first among Chinese collectors, then among foreign dealers, travellers and residents interested in acquiring these relics of China's distant past.

Paul Houo-Ming-Tse, or Huo Mingzhi (1880-1959), was one of those scholar-officials whose interest in antiques and collectables turned into a serious career as a dealer, as vividly described by Susan Naquin, "Paul Houo, A Dealer in Antiquities in Early Twentieth Century Peking," in *Études Chinoises*, vol. 34, 2016.2, *la vertu administrative à l'oeuvre: hommage à Pierre-Étienne Will*, pp. 203-244. In 1914, Paul Houo-Ming-Tse published a little-known catalogue entitled *Dagu Zhai bowu huizhi* (Collected Essays on the World of Things from the *Dagu* Studio). The catalogue illustrated miscellaneous objects presumably from his own collection arranged in categories, including a few examples of wood sculpture. By the 1920s, his gallery, named called *Dagu Zhai,* had become a destination for residents, travelers and missionaries looking for curios and souvenirs, as well as rare works of art, compare the images of the interiors reproduced in Paul Houo-Ming-Tse, *Preuves des Antiquités de Chine par Paul Houo-Min-Tse, Propriétaire de la Ta-Kou-Tchai (Studio où on arrive à l'Intelligence de l'Antiquité)*, Beijing, 1930, pp. 23-25.

In Beijing, Paul Houo-Ming-Tse faced serious competition from dealers with a more international outreach. While these focused on sourcing and selling more established categories, Paul Houo-Ming-Tse searched for objects and categories that were not yet considered collectibles. Shanxi became his sourcing ground and he soon discovered that sculptures made in lead-glazed stoneware and in wood taken from Buddhist temples were being offered for sale by financially distressed clerics. As Susan Naquin notes, "the religious images still intact in Houo's time had been made centuries earlier by special order for the altars of temples or monasteries, where they remained living objects of worship, too sacred (and too large) to be casually removed. The European practice of collecting and displaying old religious images as art was foreign to China ... Nevertheless, in the early twentieth century traditional religions were under formal and rhetorical attack as 'superstitious practices', and temples were being summarily converted into public buildings, so their deities were more likely to be discarded or sold", Susan Naquin, *op.cit*. p. 237. Seizing the opportunity, Houo began to acquire and over the course of some years assemble an important group of Buddhist wood sculptures ranging in date from the Song to the Yuan dynasties. In 1930, he proudly included a picture of one such ensemble in his *Preuves des Antiquités de Chine*s, which shows them *in situ* in the 'depot' or warehouse of the *Dagu Zhai* (Fig. 1).

Twenty-eight wood figures of bodhisattvas and buddhas including four pairs are reproduced in his book *Preuves des Antiquités de Chine par Paul Houo-Ming-Tse, Propriétaire de la Ta-Kou-Tchai* (Studio où l'on Arrive à l'Intelligence de l'Antiquité) published in Beijing in 1930, see *Preuves des Antiquités de Chine par Paul Houo-Min-Tse*, pp. 289, 292, 294-306, 308-318, 322-323). The present Bodhisattva is illustrated *ibid*. p. 297 (Fig. 1). The book in French and Chinese attempted to establish criteria for collecting, dating, and authenticating a wide range of works of art, antiquities, and collectibles. It was, however, also part of a larger plan to introduce and sell Paul Houo-Ming-Tse's collection and/or stock to a wider, international audience. The publication of his book was followed by two sales, the first taking place in February 1932 in Paris, followed by a second sale in May 1932 in New York.

Announced as *Collection Paul Houo-Ming-Tse de Pékin. Objets d'Art de la Chine des Epoques Archaïques au XVIII siècle*, the Paris sale comprised 368 lots which were offered three days in February 1932 in Hotel Drouot. The sale was conducted by Maître Alphonse Bellier and the specialist in charge was Monsieur André Portier. Wood sculptures were one of the largest groups in the sale comprising forty figures including two pairs, compare *Collection Pau Houo-Ming-Tse*, pp. 11-16, lots 63–102. The short introduction by Henri d'Ardenne de Tizac, curator at the Musée



Collection Paul Houo-Ming-Tse
de Pékin

OBJETS D'ART DE LA CHINE

Poteries Archaïques

IMPORTANTES SCULPTURES EN BOIS

Jades de Fouille

VERRES ARCHAIQUES

Stèles en pierre

BRONZES DE HAUTES ÉPOQUES

Émaux cloisonnés des dynasties Ming et Tsing

PEINTURES ET BRODERIES

II

appartenant à M. F...

DIVINITÉS EN GRÈS MING

Sculptures archaïques en bois sculpté

HOTEL DROUOT, Salle N° 6

Me Alph. BELLIER | M. André PORTIER

EXPOSITION PUBLIQUE



Fig. 2 Collection Paul Houo-Ming-Tse de Pékin. Objets d'Art de la Chine de Époques Archaïques au XVIIIe Siècle, Vente aux Enchères publiques, Hôtel Drouot, 15, 16 et 17 Février 1932, lot 63
圖2 巴黎德魯奧，《霍明志藏品專場圖錄》，編號63

Cernuschi in Paris, stated that "cette collection très importante de statues en bois sculpté, comprend de magnifiques et précieux spécimens, certains d'une extraordinaire rareté … Elle forme un ensemble incomparable, que Monsieur Paul Houo a pu réunir par un patient labeur de vingt-cinq ans de voyages dans le Chansi", thus revealing that this group of figures had been assembled over a period of twenty-five years in Shanxi province, *Collection Paul Houo-Ming-Tse*, p. 11, a fact that Paul Houo-Ming-Tse had already noted in the introduction on wood sculpture in his book *Preuves des Antiquités de la Chine, see Preuves des Antiquités de la Chine*.

Of the forty wood figures few are in perfect condition. The photographic reproductions, which include the present Bodhisattva (Fig. 2), show that many figures had lost arms, hands, legs, or feet, some had clearly been cut up and reassembled. We can only speculate how these figures ended up in this state. But it must be emphasized that these figures were of large size and difficult to move or even store. Made of wood, they had originally been made in several parts. However, the losses we see in catalogue images may have already occurred long before the figures left the temples they had been made for.

Today we look in awe at this impressive and highly important group of early Chinese Buddhist wood sculptures (and equally important group of large lead-glazed stoneware figures). Very few examples of wood figures of bodhisattvas of the same size, period and quality were offered for sale at auction or by dealers in Paris, London, Berlin or New York in the late 1920s and early 1930s. To this day, the Paul Houo-Ming-Tse sale with its forty examples of early Buddhist wood sculptures remains a unique event.

Very little is known of what happened to the figures from the Paul Houo-Ming-Tse sale. The lengthy sale review in the Gazette de l'Hotel Drouot (Fig. 4) notes that the Museum in Antwerp acquired two bodhisattvas, lots 73 and 77. Other figures from this group similarly ended up in Western museum collections, among them the large figure of a seated bodhisattva (lot 69), now in the Ashmolean Museum in Oxford (Fig. 3) (accession number EA1982.2). Lot 83, the figure of a standing bodhisattva later entered the collection of the Musée Cernuschi in Paris (accession number M.C. 8894). Two other figures of seated bodhisattvas not illustrated in the catalogue (lots 79 and 80) were acquired by Robert Rousset of the Compagnie de la Chine et des Indes in Paris, and eventually reappeared on the market in Paris when they were sold in 2021 and 2022, compare Christie's Paris, 9th June 2021, lot 17, and Bonhams Cornette de Saint Cyr Paris, 25th October 2022, lot 53. Over the years, smaller figures from this sale have also appeared on the market but the fate of the majority of figures presented in the 1932 Paul Houo-Ming-Tse sale remains a mystery.

Hence the appearance of a 'lost' wood Bodhisattva from the illustrious Paul Houo-Ming-Tse sale is an exciting and important discovery. This magnificent figure appears in the 1932 Paul Houo-Ming-Tse catalogue under lot 63, (Fig. 2) and is described as 'a seated Buddha, one leg drawn supporting the right arm, the left arm resting on the ground, the head with a tall crown and a high chignon, traces of original colour'. It is already missing the left hand and leg as well as the right foot. We can also see a line around the neck where the head was reattached at some point. The catalogue states that the figure is illustrated in pl. V and had been included and illustrated in Paul Houo-Ming-Tse's book *Preuves des Antiquités de la Chine*, p. 297. In fact, this wonderful figure also appears in the same book in the very image that shows a group of figures in the gallery's dept/warehouse. Lot 63 was one of four figures of bodhisattvas seated in the pose of 'Royal Ease', and it is the largest of the four. The sale review in the Gazette de l'Hotel Drouot explicitly mentions lot 63 which achieved the highest price among the group of 'statues sculptées en bois primitives'. In fact, it is important to note that this figure was the third most expensive lot in the entire sale. While we do not know if the figure was acquired directly by the grandfather of the present owners in the Paul Houo-Ming-Tse sale, we do know that he purchased it between 1932 and 1935. The Bodhisattva has remained in the family of the present owners since 1935, the year their grandfather passed away. Exuding a great presence and calmness, this magnificent figure always occupied a prominent place in the homes (and hearts) of each generation. The family has revered it for its character, its expression, and the spirituality it embodies. For more than nine decades it has been an integral part of the family's life and was considered part of the family. It is a great honour to present this wonderful figure to the public after almost a century quietly living in a French family home.



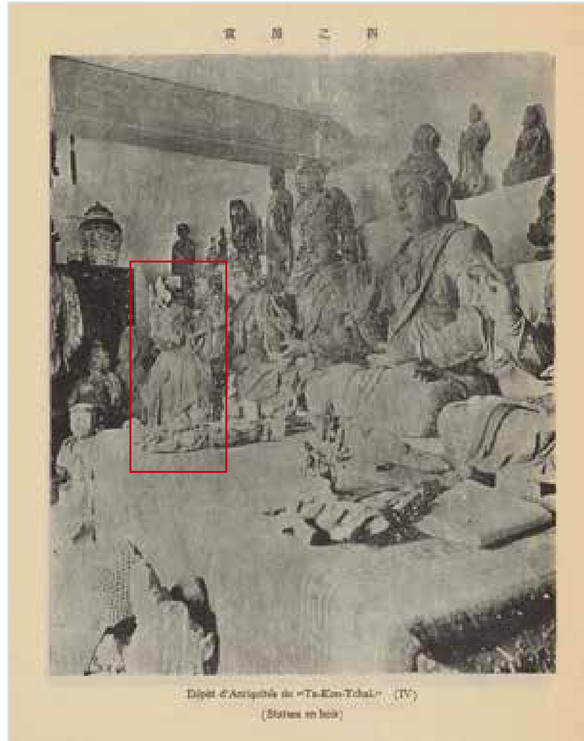


Fig. 3 Collection Paul Houo-Ming-Tse de Pékin. Objets d'Art de la Chine de Époques Archaïques au XVIIIe Siècle, Vente aux Enchères publiques, Hôtel Drouot, 15, 16 et 17 Février 1932, lot 63
圖3 巴黎德魯奧，《霍明志藏品專場圖錄》，編號63

20世紀初的數十年間還見證了中國第一批現代學科意義上的考古學發現。它們不光吸引了中國學者的目光，還引起了海外對中國文化和其古代遺存的興趣。當最初的好奇轉化為商業方面的興趣，中國的出土文物開始為中外藏家追捧。層出的吉金、玉器、墓誌銘以及碑刻專著既塑造了一代藏家的品味選擇，也為這些文物帶來了廣闊的市場，在國內藏家、海外商號、遊客以及旅居中國人士間風靡一時。

正如韓書銳（Susan Naquin）在〈Paul Houo, A Dealer in Antiquities in Early Twentieth Century Peking〉（霍明志：20世紀初期的北京古董商）（載於《Études Chinoises》（中國研究）2016年第2期，卷34，頁203–244）中所論，霍明志（圖1）就是這樣一位將對古物和藏品的興趣轉化為嚴肅職業的仕人古董商。1914年，霍明志出版了一本鮮為人知的古物圖錄——《達古齋博物匯志》。書中按類別收錄的古物很可能就是來自其收藏，其中已包括數件木雕像。到了1920年代，他以達古齋為號的店面就已經成為了當地人、遊客，以及傳教士們尋找古玩、紀念品和罕見藝術品的必到之地。其店面內部影像可見於同樣由其著錄的《達古齋古證錄》，北京，1930年，頁23–25。

霍明志在北京的事業也難免面臨與國際同行的激烈競爭。但當後者把目光聚焦在買賣已廣為接受的古物類別時，霍明志則四處尋訪當時還未曾進入藏家視野的文物。他其中一個主要的收購地正是山西。在那裡，他敏銳地發現大批來自古佛寺的石刻或木雕造像正為當地飽受財困的官員沽售。正如韓書銳在上引著述（頁237）中所言：「在霍明志的時代，數百年前信徒們為佛廟禪寺所敬造宗教造像仍然完好無損。它們姿態神聖（而且體量十分龐大），難以隨意移除。對於中國人來說，將這些宗教造像作為藝術而收藏並加以展示是十分陌生的歐式行為……然而，傳統宗教在二十世紀初也開始受到各種批判，被認為是『迷信』，不少寺廟也隨之被改建為公共場所，其中的神像則被丟棄或出售」。抓住這個機會，霍明志開始購入這些雕像，並在數年間收集了一批重要的宋至元代木雕佛教造像。1930年，他頗為驕傲地在《達古齋古證錄》收錄了一張相片，展示這樣一批收藏在其達古齋「庫房」中的原貌（圖1）。

1930年，霍明志在北京出版了《達古齋古證錄》，其中一共收錄了二十八尊木雕菩薩或佛陀造像（其中有八尊兩兩成對），見書中頁289、292、294–306、308–318、322–323。其中頁297（圖1）所示即為本次巴黎邦瀚斯所呈獻之水月觀音像。《達》書以中法雙語出版，可見霍氏為收藏、斷代以及鑑定建立一系列標準的雄心，同時也展現其對外介紹銷售其收藏並擴大客源的深謀遠慮。該書的出版果然帶來了兩場霍明志收藏專拍：一場舉辦於巴黎1932年2月，另一場則在1932年5月的紐約。

以「北京霍明志之珍藏：遠古至18世紀的中國藝術品」為題，於德魯奧拍賣行舉行的巴黎專場包含368件拍品，分三天售出。該專場由Alphonse Bellier大師主持，負責的專家為André Portier先生。而總數達40尊（其中兩尊成對）的木雕造像則是拍品中的最大宗之一，見該場圖錄頁11–16，拍品63–102號。巴黎賽奴奇亞亞洲博物館研究員Henri d'Ardenne de Tizac在拍賣簡介中寫道：「這批木雕收藏十分重要，它包含了不少宏偉且珍貴標本，其中一些極為罕見……整批收藏構成了一個無可比擬的整體，是霍明志先生在各地佛院禪寺遊歷25年的心血結晶，」（見該專場圖錄頁11）這與霍明志在《達古齋古證錄》一書中的說法一致。



GAZETTE DE

L'Hôtel Drouot

VENTES PROCHAINES

INFORMATIONS

CHRONIQUE DES VENTES

VENTES PROCHAINES

CHANGEMENTS D'ADRESSES

Fig. 4 Gazette de l'Hotel Drouot, 16 Février 1932, cover page
圖4 巴黎德魯奧公報

但在此場供拍的四十座木雕造像中，品相完好無損的只是少數。如包括本次拍品在內的照片（圖2）所示，很多雕像的臂、手、腿，或腳部都已佚失。有些甚至明顯是經切割後再重新組裝的。對其原因我們如今只能猜測。但必須強調的是，這些雕像體量龐大，移動和儲放均十分困難。加上它們本就是由不同木塊接合組裝而成，因此我們在圖錄中看到的損毀很有可能早在離開所在寺廟之前已經存在。

今天，我們在面對這批氣勢攝人的中國早期佛教木造像（同樣重要的是一批大型鉛釉瓷像）時，只能心存敬畏。在上世紀20年代末和30年代初，市場上極少有如此體量、品相，及相近年代的木雕菩薩造像，哪怕是在巴黎、倫敦、柏林或紐約等大城市的拍場上。時至今日，上拍40座早期木雕佛教造像的霍明志收藏專場仍然是一個令人矚目的孤例。

但這些造像在拍賣會後的去向卻鮮為人知。據德魯奧拍賣行的長篇拍後評論所記，其中兩尊菩薩造像（拍品73及77號）為安特衛普博物館購藏。其他一些雕像則陸續入藏其他西方博物館，如一尊大型菩薩坐像（拍品69號）現即為牛津大學的阿什莫林博物館所藏(圖3)（藏品號EA1982.2）。而當時的拍品83號菩薩立像，後來則入藏巴黎賽奴奇亞亞洲博物館（藏品號M.C.8894）。另兩座圖錄並未收錄的菩薩坐像（拍品號79及80）則為巴黎中國及印度公司畫廊(Compagnie de la Chine et des Indes）的羅伯特·胡賽(1901–1981)購得，並在2021年和2022年再次現身巴黎拍場，由巴黎佳士得(2021年6月9日，拍品號17）和巴黎邦瀚斯（2022年10月25日，拍品號53)分別售出。歲月流轉，曾現身於霍明志巴黎專場上的小型造像也曾重現拍場，但1932年時所見大部分造像的去向如今仍未獲揭曉。

因此，該尊一度失去下落的霍明志舊藏木雕菩薩造像如今重回世人視線，堪稱收藏界盛事。在1932年的霍明志專場圖錄中，它作為第63號拍品（圖4）出現，並附如下文字說明：「佛坐像，一腿屈膝，右臂擱於其上，左臂撐地。頭戴聳髻高冠，彩繪依稀可辨。」圖中可見，當時該像的左手、左腿以及右腳已佚失。其頸部的接痕也顯示頭部曾被移除但在某個時候被重新接上。圖錄中還說明該像可見於圖版五，以及《達古齋古證錄》（頁297）中。事實上，這尊精美造像也可見於《達》書中展示達古齋庫房的另一張照片上。在1932年的專場拍賣中，拍品63號是四座“如意坐”菩薩坐像之一，也是其中體量最大的一座。德魯奧拍賣行的拍後評論也明確地提到了63號拍品，並說其在「原始木像」中拍得了最高價。值得說明的是，該尊造像是在此場拍賣上得價第三昂貴的拍品。雖然我們不知道它是否為現藏家的祖父在1932年的霍明志專場上直接購得，但可以肯定的是，該尊造像在1932年至1935年間入藏現藏家家族，且自其祖父在1935年去世以後，一直為該家族所珍藏。這尊莊靜優雅的菩薩坐像在家族每一代人的家中（和心中）都佔據著重要的地位並深受敬愛。九十多年來，它一直被視為該家族的一部分。能將此美妙身影在近一個世紀後重新呈獻於公眾面前，是巴黎邦瀚斯的莫大榮幸。



THE PROPERTY OF A DISTINGUISHED FRENCH FAMILY
法國顯赫家族藏品

55 W
GRAND PARAVENT EN LAQUE DE COROMANDEL A DOUZE FEUILLES
Époque Kangxi (1662-1722),
daté de l'année *ren ying* de Kangxi (1722)

A TWELVE-PANEL COROMANDEL LACQUER SCREEN
dated to the *ren ying* year of the sixty-first year of the Kangxi reign (1722) and of the period
Finely carved on one side with the birthday celebrations for Guo Ziyi, and depicting the arrival of guests crossing a footbridge to approach the central pavilion where the hero is entertained by dancers and musicians, with groups of military and civilian officials waiting in a courtyard to pay their respects, surrounded by noble families, and ladies tending to young children in secluded pavilions, all within a floral border and panels each featuring mythical animals, all in rich colors on a brown ground, the reverse with a long inscription across all twelve panels, dedicated to the an official on his birthday and dated to the cyclical year *ren ying* of the Kangxi reign (corresponding to 1722)
Each panel 279 x 48cm (109 7/8 x 18 7/8in) (12).

€60,000 - 80,000

清康熙六十一年（1722年）
款彩郭子儀祝壽圖十二扇屏風

Provenance:
Acquired in Paris by the grandfather of the present owners before 1935,
and thence by descent

來源:
現任藏家祖父於1935年前於巴黎獲得，
並由後人保存迄今



The scene depicted in one side of this impressive twelve leaf screen depicts Guo Ziyi (697-781), a celebrated general who is credited with saving the Tang dynasty by repressing the An Shi rebellion. The subject was a popular one the visual arts of the Ming and Qing dynasties and often depicted in paintings and other media. The lengthy inscription on the reverse of the screen states that the screen was made during the 61st year of the Kangxi reign (1722), a birthday present to a high official. A screen made in the 9th year of the Kangxi reign (1670), depicting a similar scene, is in the Asian Art Museum, San Francisco (accession no. B69M52). Compare also with another coromandel lacquer screen decorated with the same subject, sold Christie's New York, 24-25 March 2011, lot 1367.



(reverse)



THE PROPERTY OF A DISTINGUISHED FRENCH FAMILY
法國顯赫家族藏品

56
PAIRE DE POTICHES COUVERTES EN PORCELAINE WUCAI
Époque Transition, XVIIe siècle

A PAIR OF WUCAI BALUSTER JARS AND COVERS
Transitional period, 17th century
Each of wide baluster shape, boldy painted around the exterior in bright enamels and underglaze blue with a continuous scene of ladies in a lush garden setting, accompanied by groups of small boys at play, the covers similarly decorated.
40cm (15 3/4in) high. (4)

€6,000 - 8,000

過渡期，十七世紀 五彩仕女圖罐一對

Provenance:
Acquired in Paris by the grandfather of the present owners before 1935, and thence by descent

來源:
現任藏家祖父於1935年前於巴黎獲得，並由後人保存迄今

Similar examples are in the British Royal Collection in Windsor Castle, illustrated in John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, Vol.I, London, 2016, pp.452-453.

57 *

BOL EN PORCELAINE À LA GLAÇURE LANGYAO

XVIIIe siècle

A LANGYAO BOWL

18th century

With deep rounded sides rising to a wide flared rim, covered inside and out with a crackle-suffused glaze of even vibrant 'crushed raspberry' colour suffused with a dense network of crackles, draining evenly from the rim to a light crackled straw colour, the underside of the base applied with an ivory-tinted crackled glaze.

23.5cm (9 1/4in) diam.

€7,000 - 9,000

十八世紀 郎窯紅釉碗

The term *langyao* refers to a type of high-fired vitreous red glaze that was made in the Jingdezhen kilns during the Kangxi period. It was created under the supervision of Lang Tiangji, Governor of Jiangxi and director of the Jingdezhen kilns between 1705 and 1711, who is generally credited with the revival of monochrome glazes, in particular copper-red glazes. They were derived from copper-red wares made during the Xuande period of the Ming dynasty when copper-red wares were perfected to an intense brilliant red tone known as *xianhong*.



58 *

VASE EN PORCELAINE À LA GLAÇURE BLANCHE 'TIANBAI' À DÉCOR 'ANHUA'

Époque Yongle (1402-1424)

A 'SWEET WHITE' ANHUA-DECORATED 'LOTUS' JAR

Yongle period (1402-1424)

With a wide baluster body rising from a slightly countersunk base to full rounded shoulders and a short, tapered neck, finely and freely incised around the body with a continuous flower scroll issuing large lotus blooms and curled leaves, the foot encircled with a band of upright lappets, applied overall with a smooth, opaque 'sweet white' (*tianbai*) glaze.

21.4cm (8 3/8in) high.

€25,000 - 35,000

明永樂 甜白釉暗刻蓮紋罐

Provenance:

Sotheby's Hong Kong, 5 April 2017, lot 3665

來源:

香港蘇富比，2017年4月5日，編號3665

With its smooth white glaze, this small jar embodies the classic style of the imperial court during the Yongle period (1403-1425) of the Ming dynasty. The slightly matte, silky *tianbai* glaze was developed by potters working at the imperial kilns in Jingdezhen under the Yongle emperor in response to the his preference for fine white porcelain wares to be used in the palace and ritual ceremonies. This type of glaze was later known as '*tianbai*', a term that was first used by the Ming writer Huang Yizheng in his *Shiwu Ganzhu*, who accurately described the glaze as 'white like congealed fat, immaculate like piled-up snow', see *Imperial Porcelain of the Yongle and Xuande Periods excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, p.71. Producing this unctuous, silky glaze on a pure white, fine porcelain body presented a technical challenge for early Ming potters as the large numbers of *tianbai* sherds unearthed in Jingdezhen from consecutive Yongle strata demonstrate *op.cit.*, p.19.

Today, few early Ming 'sweet-white'-glazed porcelains survive. A jar of closely related form, incised with dragons instead of scrolling lotus under a 'sweet white' glaze, was excavated from the site of the Ming imperial kilns at Jingdezhen and dated to the Yongle period, is illustrated in *Yuan and Ming Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, p.146, no.95. Compare also with a larger jar covered with a *tianbai* glaze, formerly in the Collection of J.J.Lally & Co., sold Christie's New York, 23 March 2023, lot 895, and another larger jar in the collection of the Nanjing Museum, published by Xu Huping in *The Treasures of the Nanjing Museum*, Hong Kong, 2001, p.56, no.39.





59 *

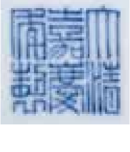
ASSIETTE EN PORCELAINE BLEU BLANC

Marque et époque Jiaqing (1796-1820)

A BLUE AND WHITE MING-STYLE 'DRAGON' DISH
Jiaqing seal mark and of the period
With rounded sides rising to a slightly everted rim, the interior painted with a three-clawed, sinuous dragon striding amidst *ruyi*-shaped clouds, encircled by a double-line border repeated at the rim, the reverse similarly decorated with two dragons in pursuit of flaming pearls, the base with a six-character seal mark in underglaze blue.
15.5cm (6 1/8in) diam.

€8,000 - 12,000

清嘉慶 青花卷草雲龍紋盤
青花「大清嘉慶年製」篆書款



Provenance:
The Tim and Sally Turner Collection, acquired in 2000
Christie's New York, 19 and 20 September 2013, lot 1406

來源：
Tim 和 Sally Turner 舊藏，2000年入藏
紐約佳士得，2013年9月19日至20日，編號1406

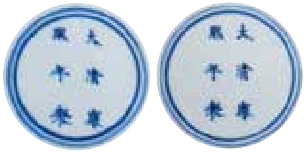
Compare the present dish with two blue and white Ming prototypes, the first a blue and white dragon saucer dish of the Wanli period, sold Sotheby's Hong Kong, 13 November 1990, lot 138, the second of the Jiajing period, also sold Sotheby's Hong Kong, 13 November 1990, lot 143.

60 *
PAIRE D'ASSIETTES EN PORCELAINE MONOCHROME AUBERGINE
Marques et époque Kangxi (1662-1722)

A PAIR OF INCISED AUBERGINE-GLAZED ANHUA-DECORATED'DRAGON' DISHES
Kangxi six-character marks and of the period
Each with rounded sides rising to a gently flared rim, finely incised to centre with a striding dragon in pursuit of the flaming pearl, the exteriors similarly decorated with two sinuous dragons chasing the flaming pearl, covered overall with a rich lustrous purple glaze stopping in a neat line around the foot and pooling to a deeper tone in the incised areas.
Each 25.2cm (9 7/8in) diam. (2).

€18,000 - 22,000

清康熙 茄皮紫釉暗刻龍紋對盤
青花「大清康熙年製」楷書款



Provenance:
Collection of Count Thierry de Ganay (1946-2015), Paris
Christie's Paris, 4 November 2015, lot 326

來源:
亨利德加奈伯爵(1946–2015)舊藏, 巴黎
巴黎佳士得，2015年11月4日，編號326

Several examples of this type are known in museum and private collections, compare, for instance, a dish in the Shanghai Museum, illustrated in *Kangxi Porcelains from the Shanghai Museum Collection*, Hong Kong, 1998, pl.224, and another example from the Koger Collection, published in *Chinese Ceramics: The Koger Collection*, Sarasota, 1985, no.172, where it is suggested that this vibrant purple glaze was an innovation of the late Kangxi period, and that the Koger example was 'part of an Imperial dragon service continuing a style instituted under the Ming dynasty', *ibid.*, p.172. Compare also with a similar example illustrated in Christiaan J.A.Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam. The Ming and Qing Dynasties,* Amsterdam, 1997, p.231, pl.261.





61 *
RARE PAIRE D'ASSIETTES EN PORCELAINE WUCAI
Époque Kangxi (1662-1722)

A RARE PAIR OF WUCAI 'CARP' DISHES
Kangxi (1662-1722)
Each painted to the centre with two carp in iron-red, one swimming and the second vigorously leaping from the water, with scattered lotus and arrow-weed, picked out in green, yellow enamels and iron-red and underglaze-blue, the well decorated with six additional leaping carp, all depicted in iron-red, amid aquatic weed and floating blossoms, the exterior similarly decorated.
Each 20.6cm (8 1/4in) diam. (2).

€30,000 - 50,000

清康熙 五彩蓮池魚藻紋對盤

Dishes decorated with this design are more commonly inscribed with the four character mark *Zai chuan Zhi le* (Rejoicing in the stream) which refers to the design of carp leaping in a pond. Examples are in several museum collections including one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Vol.38, Hong Kong, 1999, p.146, no.134. Compare also a dish with this design in the Percival David Foundation, London, illustrated in *Ming and Ming Style Polychrome Wares*, London, 2006, p.61, no.A797.
A pair of wucai 'carp' dishes from the Jingguantang Collection with *Zai chuan Zhi le* marks were sold at Christie's Hong Kong, 5 November 1997, lot 875; a second pair were sold at Sotheby's Hong Kong, 11 April 2008, lot 2966.

62 *
RARE VASE EN PORCELAINE CELADON
XVIIIe siècle

A RARE CELADON-GLAZED AND ENAMELLED BALUSTER VASE
18th century
The body of gently rounded tapering form, moulded with raised square and rectangular sections, the sloping shoulders applied with six prominent bosses and rising to a tall cylindrical neck set with a pair of angular scroll handles suspending tabs below a galleried rim, covered overall with an unctuous pale celadon glaze, the base encircled with a band of lappets in overglaze blue and white enamels, the foot covered with a brown wash, the base with four incised and gilt characters *Tang Ying zhi zao*.
38.3cm (15 1/8in) high.

€80,000 - 120,000

十八世紀 粉青釉藍彩殼紋雙耳盤口折肩瓶

Provenance:
Sotheby's London, 11th May 2011, lot 82

來源:
倫敦蘇富比，2011年5月11日，編號82



This elegant vase is remarkable for its well-balanced and pleasing proportions. With its sharply angled shoulders and prominent raised bosses it alludes to metal prototypes made in the repoussé technique. The lustrous celadon glaze covers the entire surface, enveloping and softening the raised angular parts of the design. The overall effect is harmonious and balanced.

The subtle celadon glaze shows the influence of Song glazes including Ru, Ge and Guan, favoured by the Yongzheng and Qianlong emperors, including the slip-coated wash on the foot, see the many examples of imperially inscribed Song Ge, Guan and Ru-ware in the collection of the National Palace Museum, Taipei, published in Yu Peichin, *Obtaining Refined Enjoyment. The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012. Not only did the Qianlong emperor collect Song dynasty examples of Ru wares, he also commissioned new porcelains with a similar glaze from the imperial kilns.

Apart from the blue and white enamelled border around the base, another interesting feature of this vase are the four characters incised onto the glaze on the base of the vase around a central domed protrusion. Two characters read Tang Ying, and must refer to the influential superintendent of the Imperial kilns between 1726-1756 who served both the Yongzheng and Qianlong Emperors. Tang Ying was an innovator and artist whose experience and insight into the challenges of porcelain production allowed him to improve technical aspects of porcelain production which allowed the Jingdezhen kilns to produce wares to highly exacting standards whilst also exploring new shapes and designs. Tang Ying's signature appears on very few inscribed Imperial porcelains, see Geng Baochang, 'Tan Tang Ying kuan de ciqi ji qita' (A discussion on Tang Ying marked porcelain), in *Jingdezhen taoci*, Jingdezhen, 1982, no.2; and a further discussion by P.Y.K.Lam, 'Tang Ying (1682-1756): The Imperial Factory Superintendent at Jingdezhen', in *Transactions of the Oriental Ceramic Society*, vol.63, 1998-1999, p.65. However, no other porcelain that bears an incised and gilt Tang Ying mark appears to be recorded.

A vase of related form but without the moulded design, covered in a Ru-type glaze, in the Baur Collection, Geneva, is illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, Vol. 2, Geneva, 1999, cat.no.275.



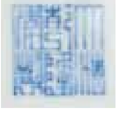


63
ASSIETTE EN PORCELAINE DOUCAI
Marque et époque Qianlong (1736-1795)

A DOUCAI 'ANBAXIAN' OGEE DISH
Qianlong seal mark and of the period
With deep rounded sides rising from a tapered foot, finely painted in bright enamels with a central flower head encircled by a border of interlocking lime-green foliate scrolls alternately suspending stylised peaches and lotus flowers, the cavetto finely painted with evenly spaced 'Eight Daoist Emblems' (*anbaxian*) each tied to flower sprays and fluttering ribbons between underglaze-blue double-line borders, the reverse similarly decorated with composite flower scrolls issuing exotic buds and blossoms, a band of upright *ruyi* heads around the foot, the base with a six-character seal mark in underglaze blue.
23cm (9in) diam.

€12,000 - 15,000

清乾隆 鬥彩暗八仙紋折腰盤
青花「大清乾隆年製」篆書款



Provenance
Formerly in a Swiss Private collection formed in the 1970s and 1980s.

來源：
瑞士私人舊藏，蒐集於1970年代和1980年代



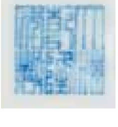
64 *

ASSIETTE EN PORCELAINE DOUCAI
Marque et époque Qianlong (1736-1795)

A RARE DOUCAI 'ANBAXIAN' OGEE DISH
Qianlong seal mark and of the period
With wide flaring sides rising from a straight foot, finely painted to the centre in bright enamels with a flower-head encircled by a border of interlocking lime-green foliate scrolls alternately suspending stylised peaches and lotus flowers, the cavetto finely painted with evenly spaced 'Eight Daoist Emblems' (*anbaxian*) each tied to flower sprays and fluttering ribbons between underglaze-blue double-line borders, the reverse richly enamelled with composite flower scolls issuing exotic buds and blossoms, a band of upright *ruyi* heads encircling the foot, the base with a six-character seal mark in underglaze blue.
23cm (9in) diam.

€12,000 - 15,000

清乾隆 鬥彩暗八仙紋折腰盤 青花「大清乾隆年製」篆書款



Provenance
Formerly in a Swiss Private collection formed in the 1970s and 1980s.

來源：
瑞士私人舊藏，蒐集於1970年代和1980年代

The 'Eight Daoist Emblems' (*anbaxian*) were a popular motif in the decorative repertoire of the Qing dynasty conveying auspicious blessings. Pairs of dishes of this form and design are rare, compare, for instance, a pair sold in Christie's New York, 19 March 2009, lot 559, and another pair also sold in Christie's New York, 16 September 2010, lot 1436. See a bowl of this form and design in the Nanjing Museum, included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, cat. no.106.



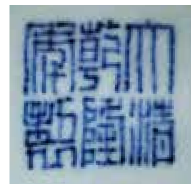


65 *

RARE ET IMPORTANTE GOURDE À LA GLAÇURE DE TYPE RU, BIANHU

Marque et époque Qianlong (1736-1795)

A VERY RARE LARGE IMPERIAL RU-TYPE 'EIGHT TRIGRAMS' MOONFLASK, BIANHU
Qianlong seal mark and of the period
Superbly potted with a flattened circular body rising elegantly from a short spreading foot to a cylindrical neck with a raised filet and terminating in a lipped rim, flanked by a pair of archaistic scroll handles, each side with a central moulded central domed medallion in relief enclosing a *yinyang* motif, surrounded by a wide band featuring the *Bagua* (Eight Trigrams) moulded in relief, the flat sides decorated with a series of large, raised bosses, covered overall with a lustrous glaze of sky blue colour with a hint of green suffused with a fine network of crackles.
51.5cm (20 1/4in) high.



€200,000 - 300,000

清乾隆 仿汝釉太極八卦紋抱月瓶
青花「大清乾隆年製」篆書款

Provenance:
Alfred Speelman Ltd., London
An important British private collection, acquired from the above on 5 October 1970, and thence by descent

來源：
倫敦古董商Alfred Speelman
英國重要私人收藏，於1970年10月5日購自上者，由後人保存迄今

The present vase is very rare and no other example dating to the Qianlong period appears to have been recorded. In terms of craftsmanship it represents an important example illustrating the incredibly refined technical achievements of the most senior potters working in the Imperial kilns in Jingdezhen under the Qianlong emperor. The impressive size and the uniform, lustrous glaze imitating the renowned *Ru*-ware of the Song dynasty were technically challenging and required expert skills when controlling the firing conditions in order to achieve the desired product.

The form of this moonflask is loosely inspired by early Ming dynasty prototypes which themselves were inspired by Islamic metal forms, see J. A. Pope, 'An Early Ming Porcelain in Muslim Style', in R. Ettinghausen, ed., *Aus der Welt der Islamischen Kunst, Festschrift für Ernst Kühnel*, Berlin, 1959, pp.357-375. Its unctuous, highly lustrous glaze of vibrant bluish-green hue, is an imitation of the rarest of the 'Five Great Wares' of the Song dynasty, the Ru glaze, which was used on wares made for the Imperial Court during the Northern Song dynasty. The Eight Trigrams *bagua* that feature prominently on both sides of the vase, add a Daoist element to the clean lines of the moonflask, as the trigrams, *Qian, Kun, Zhen, Xun, Kan, Li, Gen, Dui*, representing heaven, earth, thunder, wind, water, fire, mountain and marsh, carried important meaning for the Qianlong emperor, representing the universe and alluding to the fact the heaven and earth, male and female principles were intertwined under a harmonious rule.

The vase, although based on earlier prototypes, is a direct continuation of porcelains made under the Yongzheng emperor, see a celadon-glazed 'Eight Trigrams' moonflask, bearing a Yongzheng seal mark and of the period, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume*, vol. II, Liaoyang, 2008, p.61; compare also with an 'Eight Trigrams' Ge-type moonflask, also of the Yongzheng period, in the collection of the National Palace Museum, Taipei, Museum no.ZC003964N.

The Daoist design of the present vase is a manifestation of the previous Yongzheng Emperor's known attraction to Daoist longevity practices, which included indulging in consumption of lead-based 'elixirs of life'. The Imperial Court provided patronage to the White Cloud Monastery in Beijing, and elaborate Daoist celebrations were also regularly staged around the Qianlong Emperor's birthdays. The grandest of Daoist rituals, the jiao rite of communal renewal, also received Imperial support. However, the Yongzheng Emperor's immersion in Daoist practices was an exception, as most of the Qing Emperors followed Buddhism alongside Confucian rituals of the state; see P. Berger, 'Religion', in E.S. Rawski and J. Rawson, eds., *China: The Three Emperors 1662 - 1795*, London, 2005, pp.132-133.

Compare this vase with a related Ru-type archaistic hexagonal vase, also with a Qianlong seal mark and period, sold in Sotheby's New York, 23rd March 2011, lot 736. See also a related Ru-type glazed vase, *cong*, with a Qianlong seal mark and period, sold at Christie's Hong Kong, 3 June 2015, lot 3108.





66

IMPORTANTE ET RARE BOÎTE OCTOGONALE EN ÉMAUX PEINTS
XVIIIe siècle

A RARE PAINTED ENAMEL 'EUROPEAN SUBJECT' BOX AND COVER
18th century
Of octagonal form, the heavy copper body with deep straight sides and flat base, exquisitely painted with bright polychrome enamels of the famille rose palette, the cover featuring an elegant European lady dressed in the European style seated next to a large rock with a Buddhist lion by her side, a large blue beehive with overlapping petals and a ladle beside them, with clusters of foliage and craggy rocks, all against a dramatic darkened black sky, framed by a blue key-fret border, the sides variously decorated with shaped cartouches enclosing different flowers, reserved on meandering leafy scrolls, the inside cover, box and base enamelled white, the box interior with a central roundel enclosing two phoenix in blue enamel and a seal mark of Gai Qi (改琦) (1774-1829).
6cm (2 3/8in) high; 13.3cm (5 1/4in) wide. (2).

€18,000 - 22,000

十八世紀 銅胎畫琺瑯西洋仕女圖八方盒

Provenance:
Collection of Emile Goubert (b. 1852)
Gifted to him by the President of the French Republic Paul Doumer (1857-1932)

來源:
Emile Goubert (1852年生) 舊藏，獲贈於法國前總統Paul Doumer (1857-1932)



With the expansion of the Chinese empire under the Qianlong Emperor, foreigners including merchants, missionaries, ambassadors and delegations poured into China. Still a rare sight, visual representations of foreigners began to appear in the decorative repertory of Qing artists. Led by the Jesuit painter Giuseppe Castiglione, new techniques and decorative elements were taken on, adopted and eventually adapted to Chinese domestic taste. Painted enamels on a metal body were originally introduced by Jesuits as gifts to the imperial court where some of the earliest examples of painted enamel ware on metal and porcelain bodies were produced in workshops attached to the *Zaobanchu* (Imperial Palace Workshops), see Shih Ching-fei, *Radiant Luminance: The Painted Enamelware of the Qing Imperial Court*, Taipei, 2012, pp.35-76.

The present box and cover are unusual. Heavily worked and exquisitely painted, with rich gilding around the borders, this box reflects the best quality of painted enamel wares made for the Imperial court without bearing an imperial mark. The European subject painted on the cover of the lid is rare as it features a significant amount of black enamel representing the darkened sky, a possible reference to French Limoges enamels which often featured black or dark blue backgrounds. The box is also rare because it bears the mark of Gai Qi (改琦) (1774-1828), a painter known for his depictions of women.

For the rare subject, see a pair of painted enamel plaques, one of them featuring a European gentleman playing with a blue feline creature, a subject which Michael Gillinghams relates to a group of Kangxi biscuit figures of the same subject, suggesting a Kangxi date, Michael Gillingham, *Chinese Painted Enamels of the 18th Century*, New York, 1993, cat.no.47. Few Chinese painted enamel pieces show extensive use of black enamel such as on the cover of this box, compare an early example, a small box and cover with a floral design on a black ground, with Kangxi mark, illustrated in Shih Ching-fei, *op.cit.* p.38, fig.13B. For two small *inro*-type layered boxes with Yongzheng marks in the collection of the National Palace Museum, Taipei, see Shih Ching-fei, *op.cit.*, p.105, figs.67 and 68. See also a small circular box in the collection of the Ashmolean Museum, Oxford, collection number: EA1978.1825.





67

RARE ASSIETTE EN ÉMAUX PEINTS ARMORIÉE

ca. 1738

A RARE FAMILLE ROSE PAINTED ENAMEL ARMORIAL SAUCER DISH
ca. 1738
Painted in wash technique in polychrome enamels and gilt details with a central medallion containing the arms of Silvio Valenti Gonzaga of Mantua, flanked by a pair of pheasants perched on craggy rockwork and large peony flowers, the sides painted with four large *ruyi*-shaped panels each with a single flower on a dense scrollwork ground, alternating with four large lotus blooms bearing the quarterings of the arms, the underside painted white.
15.4cm (6in) diam.

€8,000 - 12,000

約1738年 銅胎畫琺瑯開光綬帶紋章盤

This rare dish is part of a service made for Silvio Valenti Gonzaga of Mantua, who was made Cardinal in 1738. Letitia Roberts notes that 'if the rendering of the ecclesiastical hat with its three rows of tassels is correct, then the service must have been commissioned prior to Valenti's elevation, and would be among the earliest datable pieces of armorial enamel', see her note on a dish and saucer of this service, sold Sotheby's New York, 29 January 1987, lot 591A. Very few dishes of this service are known, compare one illustrated in J.A.Lloyd Hyde, *Chinese Painted Enamels from Private and Museum Collections*, New York, 1969, cat.no.39; see another example published by M.Gillingham, *Chinese Painted Enamels*, Oxford, 1978, cat.no.105. Compare with another dish illustrated by M.Gillingham, *Chinese Painted Enamels of the 18th Century*, New York, 1993, cat.no.67.

68

PETIT CABINET EN LAQUE NOIR ET INCRUSTATIONS EN PIERRES DURES ET NACRE

Époque Qianlong (1736-1795)

A RARE MOTHER-OF-PEARL INLAID AND HARDSTONE-EMBELLISHED BLACK LACQUER TABLE CABINET, GUANPIXIANG
Qianlong (1736-1795)
The black-lacquered cabinet of rectangular form, set with a pair of hinged doors, each with a recessed lobed panel embellished with mother-of-pearl, malachite, steatite, coral and wood inlays with various antiques around a vase with flowers, the sides decorated with a bat hovering above a flowering branch, the interior with an arrangement of six fitted drawers of various sizes decorated with different flowering and fruiting sprays, the hinged cover opening to reveal a removable tray inlaid with blossoming branches repeated on the inside of the cover, the cover decorated with a central rosette comprising four lotus flowers framed by formal lotus sprays, all within a squared archaistic scroll interspersed with *ruyi*-heads, the chamfered shoulder with narrow borders of confronted scrolled dragons and paired floral sprays before the straight sides with bats wreathed in clouds, the panels all with dense mother-of-pearl inlaid diaper borders, all raised on a flat base decorated on the front with cloud scrolls and on the sides with flower sprays, with a shaped gilt-metal lockplate and *ruyi*-shaped clasp, above a pair of shaped plates and pulls, the sides set with a pair of gilt-metal bail handles, later wood stand.
41cm (16 1/8in) wide x 34cm (13 3/8in) deep x 40cm (15 3/4in) high.

€50,000 - 70,000

清乾隆 黑漆嵌百寶官皮箱

Small cabinets such as this piece were used as dressing cases by both men and women to store toiletries, or they were used on desks for the storage of stationary, writing implements and seals. Called *guanpixiang*, official boxes, their form and construction with its multiple drawers and sometimes trays resembles a cabinet rather than a box, and they were more often made in *huanghuali* or *zitan*. This fine cabinet is rather unusual and belongs to a small group objects inlaid with hardstones, jade and mother of pearl. The technique of inlaying a wide variety of precious and semi-precious stones and other materials onto wood and lacquer is attributed to the Ming master carver Zhou Zhu, active in Yangzhou in the Jianjing reign. Compare two hardstone-embellished lacquer table screens, illustrated in Palace Museum (ed.),*Classics of the Forbidden City. Imperial Furniture of teh Ming & Qing Dynasties*, Beijing, 2008, figs. 312 and 313.



69

IMPORTANT VASE EN PORCELAINE DE LA FAMILLE ROSE

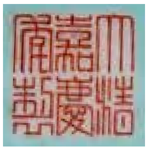
Marque et époque Jiaqing (1796-1820)

A FAMILLE ROSE LIME-GREEN GROUND VASE
Jiaqing seal mark and of the period
Of quatre-lobed shape, the tapered body rising to rounded shoulders surmounted by a waisted neck and flared rim, brightly enamelled around the body with four stylised lotus blooms each suspending auspicious emblems, issuing leafy meandering tendrils and growing fruits of the *sanduo* including buddha's finger citron, the shoulders decorated with four gilt *ji* characters alternating with pink bats, with a band of pendant *ruyi*-heads in pink and yellow enamels around the shoulders and rim, and a band of upright lappets around the base, the neck similarly decorated with four lotus flowers issuing leafy tendrils, all reserved on a soft lime-green ground, the interior and base enamelled turquoise, later wood cover with jade finial.
23cm (9in) high. (2).

€80,000 - 120,000

清嘉庆 绿地粉彩纏枝蓮紋海棠式瓶
礬紅「大清嘉慶年製」篆書款

Porcelains with famille rose designs on a vibrant lime-green ground were mostly made during the Jiaqing period of the Qing dynasty as surviving examples demonstrate. Compare, for example, a similar lime-green ground *meiping* of Jiaqing date, bearing an iron-red seal mark, similarly decorated with lotus flowers amidst gilt *Shou* and *Fu* characters, in the Qing Court Collection, illustrated in *Falangcai Fencai: Gugong bowuyuan cang wenwu zhenpin quanji* (Porcelains with overglaze enamel and famille rose decoration: The Complete Collection of Treasures of the Palace Museum), Hong Kong, 1999, p.195, no.172; and a Jiaqing-marked lantern vase decorated with exotic flowers, *op.cit.*, pl.173. See another vase with a Jiajing iron-red seal mark, which was sold at Sotheby's Hong Kong, 28 and 29 November 1979, lot 253. Similar designs are also seen on earlier Qianlong period prototypes, such as a Qianlong-marked vase detailed with lotus borne on tendrils between phoenix on a lime-green ground, included in the Nanjing Museum and Chinese University of Hong Kong joint exhibition *Qing Imperial Porcelain*, Hong Kong, 1995, cat.no.96.







70

ROBE INFORMELLE EN SOIE VERTE CLAIRE BRODÉE, CHENYI

Fin du XIXe siècle

AN EMBROIDERED PALE GREEN SILK SATIN MANCHU LADIES INFORMAL ROBE, CHENYI

Late 19th century

The pale green silk satin finely embroidered in an even satin stitch on the front and back panels with sprigs of flowering prunus branches, with wide borders in black silk satin accentuating the sleeves, the neck, side, and hems similarly embroidered with flowering prunus branches in satin stitch, the pattern repeated on the cream silk satin cuffs, the interior lined with yellow silk.

150cm long x 135cm wide (59in long x 53 1/8in wide)

€4,000 - 6,000

THE PROPERTY OF A LADY 女士藏品

十九世紀晚期 淺綠色緞綉花卉紋襯衣

Provenance:

Acquired by the family in China between 1895 and 1922, and thence by descent

來源:

1895年至1922年間蒐集於中國，並由後人保存迄今

Informal robes worn by Manchu women comprised two styles of long robes, the *changyi* with two side slits highlighted by decorative borders, and the *chenyi* with narrower sleeves and no side slit such as the present robe. Informal, colourful robes lavishly embroidered with designs carrying layers of symbolism, were not regulated by official codes and could therefore be styled in multiple colours, motifs and shapes. The finely embroidered sprays of prunus blossoms scattered across the light green background on this robe suggest that it was supposed to be worn in the spring.



71

ROBE EN SOIE VIOLET BRODÉE, CHANGYI

Fin du XIXe siècle

AN EMBROIDERED PURPLE SATIN MANCHU WOMAN'S INFORMAL ROBE, CHANGYI

Late 19th century

worked in an even satin stitch on the front and back panels with sprigs of chrysanthemum flowers interspersed with stylised *shou* medallions in couched gold-wrapped thread against a bright purple ground, within borders of pale turquoise decorated with flowers, and black decorated in satin stitch with chrysanthemum sprigs and stylised *shou* medallions repeated on the collar, and edged with a band of gold and black ice crackle, the pattern repeated on the cream-coloured satin cuffs.

140cm long x 135cm wide (55 1/8in long x 53 1/8in wide)

€5,000 - 7,000

THE PROPERTY OF A LADY 女士藏品

十九世紀晚期　紫地緞綉折枝花卉團壽紋常服袍 氅衣

Provenance:

Acquired by the family in China between 1895 and 1922, and thence by descent

來源:

1895年至1922年間蒐集於中國，由後人保存迄今

The shimmering *shou* medallions, worked in luxurious gold-wrapped thread on this fine robe, provide a striking contrast to the brilliant purple silk ground. Together with the colourful chrysanthemum sprays, one of the 'Four Gentleman of flowers', they convey messages of longevity and wealth. The chrysanthemum flowers indicate that this robe was to be worn in the autumn. The narrow sleeves and wide borders are representative of the high-fashion style favoured by Manchu women of noble birth associated with the court of the Dowager Empress Cixi. Compare with a robe of the same colour also featuring stylised auspicious *shou* characters woven in gold together with peonies scattered across a purple ground in the collection of the Metropolitan Museum of Art, New York (acc.no.46.187.6).

See also a robe of striking purple satin, from the collection of Linda Wrigglesworth, which was sold Christie's New York, 19 March 2008, lot 93, and lot 98 for a purple silk gauze robe similarly embroidered with chrysanthemum sprigs.



72
ROBE COURTE INFORMELLE EN SOIE BRODÉE, AO
Fin de la Dynastie Qing

AN EMBROIDERED SILK HAN CHINESE WOMAN'S INFORMAL THREE-QUARTER-LENGTH COAT, AO
Late Qing dynasty
The cream silk damask woven with a pattern of butterflies, finely embroidered in satin stitch and gold wrapped thread with twelve roundels enclosing ladies in garden settings surrounded by scattered flower sprays, cranes, phoenix and butterflies, the collar, lapel and sleeves similarly embroidered in satin stich with pagodas in landscape settings, finished with narrow brocaded bands, lined in blue silk.
115cm long x 150cm wide (45 1/4in long x 59in wide)

€3,000 - 5,000

THE PROPERTY OF A LADY 女士藏品

清晚期 白色緞地人物團花女夾襖

Provenance:
Acquired by the family in China between 1895 and 1922, and thence by descent

來源:
1895年至1922年間蒐集於中國，由後人保存迄今

This finely embroidered 3/4 length robe is a woman's unofficial informal robe but as R. D. Jacobsen notes, its design of medallions represents the most formal of informal robes. Compare a coat embroidered with roundels from the collection of Linda Wrigglesworth, sold Christie's New York, 19 March 2008, lot 78. The presence if nine species of birds scattered amongst flowers and roundels represent mandarin ranks and suggest that the wearer was the wife of an official.

73 *

D'APRÈS JIAO BINGZHEN
(ACTIV CA. 1680-1720)
Sept Illustrations sur la Sériculture
et l'Agriculture

AFTER JIAO BINGZHEN
(active ca. 1680-1720)
Seven album leaves with scenes from
the *Gengzhitu*
18th/19th century
Ink and colour on silk, mounted
one leaf with signature Jiao Bingzhen
and cyclical date *xin you*
Each leaf 39.5cm (15 1/2in) diam. (7).

€5,000 - 7,000

十八/十九世紀 焦秉貞 （款）《耕織圖》
（七開）冊頁 設色絹本

鈐印：秉貞
題：辛酉秋八月焦秉贞

Provenance:
Formerly in a Swiss Private collection
formed in China in the late 1960s.

來源：
瑞士私人舊藏，1960年代蒐集於中國





Importante et Rare Statue de Divinité Daoiste en Bois

Lot 74

An Important and Rare Large Wood Figure of a Daoist Deity

Lot 74

74 W

IMPORTANTE ET RARE STATUE DE DIVINITÉ DAOISTE EN BOIS
Song (960-1279)

AN IMPORTANT AND RARE LARGE WOOD FIGURE OF A DAOIST DEITY
Song (960-1279)
Seated facing forward, with her head slightly leaning to the left side, her feet firmly on the ground, hands clasped but hidden in the long sleeves of her robe, wearing a tunic with a stiff inner collar under a feather-bordered short cape, her layered robe falling in ample folds over her arms and cascading over her legs and feet, revealing the tips of her pointed shoes, tied around the chest with a belt and around her upper arms with wide bejewelled armbands, a necklace around her neck, the full oval face with a small cusped mouth and nose, with small slanted eyes below arched brows, framed by large pendulous earlobes, her hair neatly braided and drawn up into a tall chignon framed by an elaborate diadem/headdress consisting of rows of overlapping feathers or leaves, the back of the figure with a large rectangular opening, extensive traces of red, green, white and gold pigments, wood stand.
111cm (43 3/4in) high. (2).

€90,000 - 120,000

宋 木雕彩繪道教神仙坐像

Provenance:
Property of a distinguished German private collector, acquired in Berlin in the 1950s, thence in the family by descent

The result of Ciram Radiocarbon Dating test no. 0423-OA-416R (P1 and P2) (4 May 2023) is consistent with the dating of this lot.

來源:
德國私人收藏，1950年代於柏林獲得，並由後人保存迄今

法國Ciram實驗室碳-14結果，測試編號0423-OA-416R (樣本P1和P2，2023年5月4日）顯示本拍品年份斷代相符

This charming figure is as intriguing as it is rare. It was acquired in Berlin in the 1950s and was reputedly dated to the Liao dynasty (901-1125). The results of a recent carbon-14 test has secured a more firm dating to the 11th/early 12th century. Conforming with the high-fashion style popular during the Liao and Song dynasties, the lady is dressed wearing the sumptuous trappings of a gentle woman. Her robe is ample and colourful, the many layers of her dress, tunic and shawl generously draped across her shoulders, arms, and legs, enveloping the body, and gathering around her feet. The outer garment shows traces of painted flower sprays, her tunic and collar a vibrant red colour, the robe over her legs a muted green.

Representations of similarly clad elegant ladies feature prominently in murals adorning the walls of important tombs and temples of the Five Dynasties (907-960), Liao (907-1125) and Song (960-1125) periods. Compare, for example, the groups of ladies wearing the same style of collared tunic over long robes tied with colourful sashes on the sides, discovered on the walls of a Liao tomb in Baoshan, Inner Mongolia, illustrated in Wu Hong and Lin Qingquan, *Baoshan Liao mu: cailiao yu keshi*, Beijing, 2013, p.196, figs.59-61. Similarly, the largest tomb of the Zhang family compound unearthed in Baisha, Henan, illustrates the ladies of the house engaged in various activities, dressed in colourful robes that resemble that of the current seated figure, see Su Bai, *Baisha Song mu*, Beijing, 1957, col.pl.17.

One feature that sets this figure apart from the elegant ladies immortalized in murals of the Liao and Song period, is the precious jewellery she displays. It comprises a large necklace suspending circular beads and earrings which are now lost. Her elaborate headdress which bears extensive traces of gold resembles a crown and is supported on a wide band set with prominent foliate-shaped ornaments repeated on the armbands that fasten her sleeves. It is the very distinctive jewellery of this figure that allows us to attribute it more firmly to the Northern Song dynasty. Foliate-shaped ornaments made in silver very much like those on her headdress and armbands were found in a silver hoard in Yongjia, Zhejiang province, published in Yang Zhishui, *Shehua zhise: Song Yuan Ming jin yin yanjiu, vol. 1 Song Yuan jin yin shoushi*, Beijing, 2011, pp.39-40, fig.1-10. A similar motif also appears on a band-shaped hairpin from the same hoard, *ibid.*, p.51, figs.1-15:1 and 2. Moreover, the large cloud-shaped plaque around her neck closely resembles a silver ornamental plaque of the same shape discovered in another Northern Song silver hoard unearthed in Xingzi Xian, Jiangxi, *ibid.*, pp.180-183, fig.1-55:1.



The inspiration behind her very special jewellery may lie in Buddhist sculptures and paintings of the same period. Like this figure of a gentle lady, Bodhisattvas were similarly adorned with bejewelled necklaces, armbands and crowns, reflecting their elevated status and noble origins. Compare, for example, the manifold representations of bodhisattvas featured on the walls of the Daxiongbaodian Hall in Kaihua Monastery, built between 1076 and 1096, near Taiyuan, Shanxi, each dressed in a dazzling array of jewellery, see *Kaihua si Song dai bihua*, Beijing, 1983, col.pls.2 and 3.

Tombs and temples of the Liao and Song provide us with more visual clues as to who this seated figure might be. Among the myriad of female figures that appear on the walls of important tombs and temples of the tenth to 13th centuries, a small group of female figures stands out. Painted on the wall of an interior chamber in the Liao tomb in Baoshan, Inner Mongolia, is a small figure of a lady descending on a cloud, see Wu Hung and Lin Qingquan, *op.cit.*, p.179, figs.31 and 32. Wearing a similar style of dress in vibrant red with blue borders and adorned with jewellery highlighted in gold, she is wearing a short feathered cape and feather-like sleeves or scarves. Holding a peach in her right hand she is identified as *Xiwangmu*, the Queen Mother of the West in an inscribed cartouche above her. Like the present wood figure of a seated lady, the Queen Mother of the West is depicted as an aristocratic lady in a manner standardised from the Tang dynasty onward, see Suzanne Cahill, *Transcendence and Divine Passion. The Queen Mother of the West in Medieval China*, Stanford, 1983, pp.82 and 83.



During the Liao and Song, Daoism flourished alongside Buddhism. Numerous Daoist temples and shrines were built where worshippers could congregate and worship. It is a Daoist temple in Northern China that may resolve the puzzle that this figure poses. Located in the centre of the Jinci Temple near Taiyuan in Shanxi province is a large building known as the Sage Mother Hall *(Shengmu dian)*. It is dedicated to *Shengmu*, the Sage Mother, originally a water spirit which was later revered as the Sage mother and first queen of the Zhou dynasty.
A large polychrome stucco figure of the seated Sage Mother occupies a central position. She is seated and faces ahead. Her robes are ample, tied high under her chest, she is wearing a bejewelled necklace and an elaborate crown. The forty-three figures of maids that are gathered around her are similarly dressed though without the jewellery. The Shengmu Hall was built between 1023 and 1032 during the Tiansheng reign and may have been sponsored by the Dowager Empress Liu. The dating corresponds loosely with the making of the present figure.

The Sage Mother image further corresponds with the image of the Queen Mother of the West represented in the slightly later mural of the Heavenly Court in the Yongle Gong (Palace of Eternal Joy) in southern Shanxi, dated 1325, the most important Daoist temple built in the Jin/Yuan period. Here, in the Hall of Three Purities (*Sanqing dian)*, the largest and most important hall of complex, the Queen Mother of the West is depicted in the same seated position as the Sage Mother, wearing an elegant robe, fluttering scarves, bejewelled necklaces and an elaborate crown. The iconography of the present seated figure of a lady is clearly related to representations of major female figures in the Daoist pantheon. Whether she is a representation of the Queen Mother of the West or represents a secondary Daoist deity requires further research. But this charming and very expressive seated figure is not only a rare example of early Chinese wood sculpture of the Song dynasty, it also belongs to a very small and rare group of surviving artworks that can be identified as Daoist, and offers a glimpse into the multi-faceted visual culture that developed and thrived in China during the Liao, Song and Jin dynasties.





75

75
RINCE-PINCEAUX EN CRISTAL DE ROCHE
XIXe siècle

A ROCK CRYSTAL WASHER
19th century
Naturalistically carved in the form of a folded magnolia flower resting on a rolled stem, with a small bud and a bat nestled at its sides.
13.5cm (5 1/4in) wide.

€800 - 1,200

十九世紀 水晶祥蝠荷葉式洗



76

76
VASE EN AMETHYSTE SCULPTÉE
XIXe siècle

A CARVED AMETHYST VASE
19th century
In the shape of a budding magnolia flower, with overlapping petals and small branches, leaves and buds emanating from the base, the stone a brownish-purple colour.
17cm (6 3/4in) high.

€2,000 - 3,000

十八世紀 紫黃晶玉蘭花瓶

Provenance:
Collection Dunison
Collection Maurice Gentien
Hotel Douot, Collection Maurice Gentien, 3 and 4 December 1923, lot 163

來源:
Dunison舊藏
Maurice Gentien舊藏
巴黎德魯奧拍賣會，1923年12月3至4日，編號163

77 Y

GRAND POT A PINCEAUX EN HUANGHUALI
Époque Kangxi (1662-1722)

A LARGE HUANGHUALI 'MALLOW' BRUSHPOT
Kangxi (1662-1722)
Boldly carved in the form of a blossoming mallow flower with six large upright overlapping petals, the exterior decorated in relief with flowering prunus, begonia, magnolia, and orchids issuing from craggy rockwork.
20.5cm (8 1/8in) diam; 19.8cm (7 3/4in) high.

€6,000 - 8,000

清康熙 黃花梨雕花卉紋玉蘭花葵口筆筒

The design on this brushpot is very similar to a *zitan* brushpot in the Palace Museum, Beijing, illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.24, no.23. Compare also with a *huanghuali* brushpot of similarly large size and shape carved with similar motifs, from the Hotung Collection, sold in Sotheby's Hong Kong, 9 October 2022, lot 131.





78



79

78
BOÎTE COUVERTE EN LAQUE ROUGE SCULPTÉ
Époque Jiaqing (1796-1820)

A CARVED CINNABAR LACQUER BOX AND COVER
Jiaqing (1796-1820)
Of flat circular shape, carved on both sides through layers of red lacquer with a dense design of melons arranged in luscious foliage and surrounded by large butterflies, the insides lacquered black.
17cm (6 3/4in) diam. (2).

€1,500 - 2,500

清嘉慶 剔紅瓜瓞延綿圖圓蓋盒

Provenance:
A French noble family
Acquired in the late 19th century in France, and thence by descent

來源:
法國貴族收藏
19世紀末獲得於法國，並由後人保存迄今

79
BOÎTE COUVERTE EN LAQUE ROUGE SCULPTÉ
Époque Jiaqing (1796-1820)

A CARVED CINNABAR LACQUER BOX AND COVER
Jiaqing (1796-1820)
Of circular shape, the flat cover carved with a scholar in a landscape setting framed by craggy rocks and distant cliffs, followed by two attendants carrying a flowerpot descending from stairs leading to a fenced terrasse with a large rock, beneath a gnarled *wutong* tree, the sides of box and cover with flowering peonies and mallow flowers issuing from rockwork, the inside painted black.
21.2cm (8 3/8in) diam. (2).

€3,000 - 5,000

清嘉慶 剔紅山水人物圓蓋盒

Provenance:
A French noble family
Acquired in the late 19th century in France, and thence by descent

來源:
法國貴族收藏
19世紀末獲得與於法國，並由後人保存迄今



PROPERTY FROM A DISTINGUISHED PORTUGUESE COLLECTION
葡萄牙顯赫收藏

80 Y
PETIT CABINET EN BOIS LAQUÉ ET INCRUSTATIONS EN PIERRES DURES
XIXe siècle

A SMALL EMBELLISHED LACQUER AND WOOD CABINET
19th Century
Of rectangular form, the two hinged doors centered on a removable stile, set with lacquer panels inlaid with jade, semi-precious hardstones and wood depicting colourful birds perched on leafy and flowering branches, including prunus, with narcissus and peonies issuing from craggy rockwork, all on a pale orange lacquer ground, between silver-inlaid diaper borders and keyfret and *ruyi*-shaped bands with green-stained lotus ornaments, the sides similarly decorated the back with gilt floral sprays on a black lacquer ground.
44cm (17 3/8in) wide x 22cm (8 5/8in) deep x 44cm (17 3/8in) high. (2).

€15,000 - 25,000

十九世紀　硬木嵌百寶花鳥紋櫃

Provenance:
Acquired by the grandfather of the present owner in Hong Kong, 6 July 1967, and thence by descent

來源:
葡萄牙私人收藏，現任藏家祖父於1967年7月6日於香港獲得，並由後人保存迄今

81

COFFRET EN LAQUE NOIRE ET INCRUSTATIONS EN NACRE, GUANPIXIANG

Époque Kangxi (1662-1722)

A SMALL MOTHER-OF-PEARL INLAID BLACK-LACQUERED CABINET, GUANPIXIANG
Kangxi (1662-1722)
with a hinged rectangular top and a pair of doors opening to an interior fitted with an arrangement of five drawers, the top and the sides finely decorated with ladies gathered in groups in a garden setting and engaged in leisurely pursuits, playing music, playing *weiqi*, walking along secluded paths with children playing nearby, with gilt metal hinges, handles and foliate-shaped lock pad.
36cm (14 1/8in) wide x 27cm (10 5/8in) deep x 35cm (9 7/8in) high.

€20,000 - 30,000

清康熙 黑漆嵌螺鈿庭院仕女紋官皮箱





PROPERTY FROM A DISTINGUISHED PORTUGUESE COLLECTION
葡萄牙顯赫收藏

82
GRANDE ET RARE PLAQUE EN PORCELAINE DE LA FAMILLE ROSE
Époque Jiaqing/Daoguang (1796-1850)

A RARE LARGE FAMILLE ROSE 'FIGURAL' PLAQUE
Jiaqing/Daoguang (1796-1850)
Finely painted in vibrant enamels and highlighted with gold detailing with an extensive scene depicting the birthday celebrations of the illustrious Tang dynasty general Guo Ziyi (697-781) represented as a bearded old man standing under a tall pine tree on one side of a bridge, while groups of colourfully dressed high officials and dignitaries arrive and gather on the other side of the bridge around his wife, all set in a mountainous landscape setting featuring pavilions in richly coloured vegetation among towering rockwork and expanses of water, with rolling hills and gnarled pine trees, distant lofty mountains, with groups of farmers working the fields and horses grazing, grooms resting beside a large carriage, and women and children excitedly following the gathering, hardwood frame.
82cm wide x 46.8cm high (32 1/4in wide x 18 3/8in high)

€15,000 - 25,000

清嘉庆/道光 粉彩郭子儀拜壽瓷板

Provenance:
Acquired by the grandfather of the present owner in Hong Kong in the late 1960s, and thence by descent

來源:
現任藏家祖父於1960年代末於香港獲得，並由後人保存迄今

Landscapes as a motif on porcelains became increasingly popular during the Yongzheng and Qianlong periods, as the craftsmen mastered the challenging technique of *famille rose* enamels. The colourful palette lent itself to the rendering of distant mountains shrouded in mist in graduated shades or washes of colour. The brilliant enamels on this plaque and the naturalistic and individual facial expressions of the different figures represented in the large gathering, are typical of enamelled porcelains with figural decoration made under the Jiaqing and Daoguang emperors. Compare a set of four smaller plaques, set in wooden frames, also dated to the Jiaqing period, sold in Christie's London, 16th November 2016, lot 84. Compare with similarly with a set of twelve famille rose plaques set into a screen, sold in Sotheby's New York, 30 March 2006, lot 190.



83
ASSIETTE EN EMAUX PEINTS
Canton, marque et époque Qianlong

A PAINTED ENAMEL 'LANDSCAPE' DISH
Canton, Qianlong four-character mark and of the period
Vividly painted to the centre with a large palace perched high on a cliff, set in an extensive garden setting, surrounded by a lake with scattered bridges and pavilions, bordered by a gnarled pine and flowering prunus, distant peaks, and vaporous clouds, all framed by a band of *ruyi* heads in vibrant yellow, the base white and with a four-character Qianlong mark in blue.
27cm (10 5/8in) diam.

€3,000 - 5,000

清乾隆 銅胎畫琺瑯山水圖盤
「乾隆年製」款

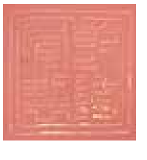


84
VASE BOUTEILLE EN VERRE ROSE
XIXe siècle

A PINK GLASS BOTTLE VASE
19th century
The compressed globular body rising to a tall, cylindrical neck, the glass a soft opaque pink colour, the base with an apocryphal four-character Qianlong mark.
21.5cm (8 1/2in) high.

€1,500 - 2,000

十九世紀 粉紅料長頸瓶
「乾隆年製」仿款



85
BOL EN PORCELAINE DE LA FAMILLE ROSE
Marque et époque Daoguang (1821-1850)

A FAMILLE ROSE BOWL
Daoguang seal mark and of the period
Of circular shape, with straight sides and a contracted rim, set with a pair of animal mask handles, finely painted around the exterior with Daoist immortals in a balustraded garden setting, all between a band of auspicious emblems on a dense diaper ground around the rim and base, the base with a six-character seal mark in underglaze blue.
21cm (8 1/4in) diam.

€4,000 - 6,000

THE PROPERTY OF A GENTLEMAN
士紳藏品

清道光 粉彩八仙圖碗
青花「大清道光年製」篆書款

Provenance:
An Italian private collection

來源:
意大利私人收藏





85

86
VASE BALUSTRE EN PORCELAINE DE LA FAMILLE ROSE
XIXe siècle

A FAMILLIE ROSE BALUSTER VASE
19th century
Of square-section from, rising from a splayed square foot to a tall neck with an everted rim, each side finely painted in soft enamels on a pale celadon ground, with a scene from the *The Journey to the West*, wood stand.
35.7cm (14in) high. (2).

€2,500 - 3,500

THE PROPERTY OF A GENTLEMAN
士紳藏品

十九世紀 粉彩「水淹泗州城」故事圖四方瓶

Provenance:
A Spanish private collection

來源:
西班牙私人藏品



86



87

87

VASE EN PORCELAINE DE LA FAMILLE ROSE
Période République

A LARGE FAMILLE ROSE 'HUNDRED GEESE' VASE, TIANQIUPING
Republic Period
Finely potted with a globular body rising to a tall cylindrical neck flaring slightly at the rim, brightly enamelled with a group of geese resting on rocks and trees, with others flying above, all in a continuous landscape setting along a riverbank, with flowers and reeds issuing from rockwork.
40cm (15 3/4in) high.

€1,800 - 2,400

PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY
歐洲顯赫家族藏品

民國 粉彩蘆雁群百態圖天球瓶

Provenance:
Acquired by the parents of the present owners, and thence by descent

來源:
現任藏家父母獲得，並由後人保存迄今



88

88

BOL EN PORCELAINE MONOCHROME JAUNE
Marque et époque Guangxu (1875-1908)

A YELLOW-GLAZED BOWL
Guangxu six-character mark and of the period
With deep rounded sides supported on a straight foot, covered inside and out with an even yellow glaze, the base glazed white and with a six-character mark in underglaze blue.
15.5cm (6 1/8in) diam.

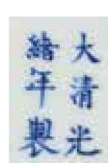
€1,000 - 1,500

THE PROPERTY OF A LADY 女士藏品

清光绪 黄釉碗
青花「大清光緒年製」楷書款

Provenance:
A Portuguese private collection

來源:
葡萄牙私人收藏



89

RARE VASE EN PORCELAINE A FOND BLEU

Marque et époque Qianlong (1736-1795)

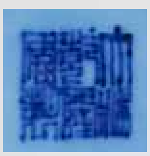
A SLIP-DECORATED BLUE-GLAZED VASE
Qianlong seal mark and of the period
Of tall ovoid shape, painted with three white cranes with incised plumage and red crests standing on rockwork under a gnarled tree painted in dark cobalt blue with copper-red blossoms, the reverse with a large spay of bamboo in dark blue, all over an even pale purplish-blue glaze of attractive colour thinning almost to white at the flared lip, the foot treated with a brown wash, the base glazed in blue.
48.5cm (19 1/8in) high.

€5,000 - 8,000

清乾隆 天藍地青花釉里紅瓶
青花「大清乾隆年製」篆書款

Provenance:
Sotheby's Hong Kong, 21 and 22 May 1979, lot 235

來源:
香港蘇富比，1979年5月21日至22日，編號235











90
TROIS GRANDS PANNEAUX EN SOIE BRODÉE
Dynastie Ming

THREE LARGE EMBROIDERED AND MOUNTED SILK PANELS
Ming dynasty
comprising two smaller panels of brown-colored silk satin finely embroidered in polychrome silk threads with female musicians in a garden setting; one larger rectangular panel of brown-coloured silk satin similarly embroidered with a couple wearing robes decorated with dragons, with six attendants standing at their sides.
The largest, 71cm high x 137cm wide (28in high x 54in wide). (3).

€4,000 - 6,000

明 裝裱緞繡人物圖一組三件

91
PLAQUE EN JADE CÉLADON ET BRONZE DORÉ
Dynastie Ming

A RECTANGULAR PALE CELADON JADE PLAQUE
Ming dynasty
Of rectangular polylobed form, well carved and pierced with two peaches nestled among leafy branches, enclosed by a beaded border, mounted in gilt-metal.
8.5cm (3 3/8in) long.

€2,000 - 3,000

明 青白玉鏤雕壽桃帶扣



91

92
PAIRE DE GRUES DÉBOUT EN BRONZE DORÉ ET ÉMAUX CLOISONNÉS
XIXe siècle

A PAIR OF CLOISONNÉ ENAMEL CRANES
19th century
Each standing with tall slender legs ending in clawed feet, the body covered with white enamel streaked with gold to simulate soft feathers leading up the elegantly-curving neck to the small rounded head capped with a red cranium above the expressive eyes flanking the sharp gilded beak, with feathers brightly enamelled in blue, green and black,
wood stands.
42cm (16 1/2in) high. (2).

€3,000 - 5,000

十九世紀 掐絲琺瑯仙鶴一對



92



93



94

93
VASE BALUSTRE EN BRONZE DORÉ ET EMAUX CLOISONNÉS, HU
XIXe siècle

A GILT-BRONZE AND CLOISONNÉ ENAMEL BALUSTER VASE, HU
19th century
Of rectangular section, resting on a slightly flared foot, the rounded body rising to a tall neck set with a pair of gilt-metal handles, decorated around the body with scrolling lotus on a turquoise ground, all between a lotus petal borders around the foot and rim.
38.4cm (15 1/8in) high.

€4,000 - 6,000

十九世紀 掐絲琺瑯纏枝蓮方壺

94
GRANDE BOÎTE COUVERTE EN LAQUE ROUGE SCULPTÉ
XVIIe siècle

A LARGE CARVED CINNABAR LACQUER BOX AND COVER
17th century
Of rectangular shape, the flat cover carved through thick layers of lacquer with a group of scholars and their acolytes gathered on the shores of a lake surrounded by distant mountains, *wutong* and plantain trees, beneath a gnarled pine hiding a deer and next to a large stone table with flower pots, the sides decorated with birds flying among leafy branches laden with different flowers, including camelias and peonies, the interior lacquered black.
37cm (14 5/8in) wide. (2).

€7,000 - 9,000

THE PROPERTY OF A LADY 女士藏品

十七世紀 剔紅十八學士圖長方大蓋盒

Provenance:
Acquired by the family in China between 1895 and 1922, and thence by descent

來源:
1895年至1922年間蒐集於中國,
並由後人保存迄今

95
PETITE BOÎTE COUVERTE EN LAQUE ROUGE SCULPTÉ
XVIe siècle

A SMALL CARVED CINNABAR LACQUER BOX AND COVER
16th century
Of rectangular shape, the flat cover carved with a scholar followed by two attendants carrying a flowerpot, all beneath *wutong* trees, banana plants, rocks and clouds, reserved on a diaper band extending into the sides, the box carved around the sides with birds perched on flowering camelia branches, the interiors lacquered black and with a small wood tray.
14cm (5 1/2in) wide x 10cm (4in) deep x 8cm (3 1/8in) high. (2).

€5,000 - 7,000

THE PROPERTY OF A LADY 女士藏品

十六世紀 剔紅人物紋長方蓋盒

Provenance:
Acquired by the family in China between 1895 and 1922, and thence by descent

來源:
1895年至1922年間蒐集於中國,
並由後人保存迄今



95

96
PAIRE DE VASES BALUSTRE EN BRONZE DORÉ ET EMAUX CLOISONNÉS
XIXe siècle

A PAIR OF GILT-BRONZE CLOISONNÉ ENAMEL BALUSTER VASES
19th century
Each with a globular body supported on a spreading foot and rising to a cylindrical neck, decorated around the body with four bats centering on chimes, the neck decorated with scrolling lotus and butterflies amidst pomegranate, flowers and bamboo.
36.4cm (14 3/8in) high. (2).

€5,000 - 7,000

十九世紀 掐絲琺瑯「福壽連連」賞瓶一對



96

PROPERTY FROM A DISTINGUISHED PORTUGESE COLLECTION
葡萄牙顯赫收藏

97
GRANDE PLAQUE EN PORCELAINE BLEU BLANC
Époque Jiaqing/Daoguang (1796-1850)

A RARE LARGE BLUE AND WHITE 'NINE DRAGON' PLAQUE
Jiaqing/Daoguang (1796-1850)
Of oval form, vigorously painted in tones of dark blue with a central sinuous dragon circled by eight similarly sinuous striding dragons pursuing a flaming pearl, moving amidst wisps of vaporous clouds and above a band of cresting waves.
50cm (19 3/4in) high.

€12,000 - 15,000

清嘉慶/道光 青花九龍紋瓷板

Provenance:
Property of a Portugese gentleman, acquired by the grandfather of the present owner in Hong Kong in the late 1960s, thence in the family by descent

來源:
葡萄牙紳士藏品，現任藏家祖父於1960年代於香港獲得，
並由後人保存迄今

The dynamic composition of this large plaque featuring 'Nine Dragons' each with a sinuous body and five-clawed feet is highly auspicious. Porcelains decorated with a central frontal dragon surrounded by secondary dragons appear to have been a popular motif on porcelains of the Jiaqing/Daoguang period, compare with a blue and white vase in the National Palace Museum, Taipei, published in *Catalogue of Ching Dynasty Porcelain in the National Palace Museum*, Tokyo, 1981, vol.2, pl.93.





98 *

PAIRE D'ASSIETTES EN PORCELAINE DE LA FAMILLE ROSE
Marques et époque Guangxu (1875-1908)

A PAIR OF FAMILLE ROSE AND IRON-RED DECORATED SAUCER DISHES
Guangxu marks and of the period
With shallow rounded sides, the interior painted in iron-red with a central vigorous dragon curled around a flaming pearl, surrounded by four large lotus blooms in vibrant yellow enamels, issuing from scrollwork and encircled by four floral medallions around the well, the bases with a six-character mark in underglaze blue.
Each 22cm (8 3/4in) diam. (2).

€8,000 - 12,000

清光緒 粉彩花卉紋礬紅龙纹对盘
青花「大清光緒年製」楷書款





Provenance:
Collection of L.E.Fernandes, no.120
Sotheby's London, 6 November 2013, lot 187

來源：
L.E.Fernandes舊藏，編號120
倫敦蘇富比，2013年11月6日，編號187



99

99
HUANG ZHOU (1925-1997)
Les Ânes et une Fille

HUANG ZHOU (1925-1997)
DONKEYS AND A GIRL

Ink and colour on paper, signed,
with one seal of the artist, framed.
40cm wide x 67cm high
(15 3/4in wide x 26 3/8in high)

€10,000 - 15,000

黃胄 《少女與驢》
設色紙本 鏡框
款識：黃胄寫
鈐印：黃胄之印



100

100
BOÎTE COUVERTE EN ÉMAUX CLOISONNÉS
Époque Jiaqing (1796-1820)

A CLOISONNE ENAMEL BOX AND COVER
Jiaqing (1796-1820)
Of circular form, the flat cover decorated with a a shepherd and three goats below a gnarled pine, all on a turquoise ground, the sides with Buddhist emblems above a band of *ruyi* heads on a deep blue ground, the box similarly decorated, the inside enamelled turquoise.
21cm (8 1/4in) diam. (2).

€2,500 - 3,500

清嘉慶 掐絲琺瑯「三羊開泰」圓蓋盒

101 *

ASSIETTE EN PORCELAINE DE LA FAMILLE ROSE

Marque Yongzheng

A FAMILLE ROSE ‘EIGHT HORSES’ DISH
Yongzheng six-character mark
With shallow rounded sides, the interior painted with eight horses grazing, resting and running below a towering willow tree, all in a wide landscape setting with distant lofty peaks, the base with a six-character mark in underglaze blue.

€4,000 - 6,000

粉彩八駿圖盤
青花「大清雍正年製」楷書款







Property from the Smit Collection of Chinese Snuff Bottles

Lots 102 - 135

This collection of Chinese snuff bottles was formed between 1990-2014 by Fred and Elsje Smit in the Netherlands. As a child, Elsje had first seen snuff bottles in her grandmother's home, and when she met Robert Hall at the TEFAF in Maastricht, her passion for these small jewel-like bottles turned into a serious collection. Once a year the Smits would visit the TEFAF and choose from the bottles Robert Hall presented. Eventually, they amassed a large collection which was presented in custom-made display shelves in the study of their home. Fred and Elsje were stylish people, with a passion for modern furniture and design. They collected with a keen eye for quality and colour. It was their wish that their collection would be passed on to collectors sharing their passion for snuff bottles.

102
TABATIÈRE EN JADÉITE
1780-1850

A JADEITE SNUFF BOTTLE
1780-1850
Of generous rounded bulbous form raised on a flat foot, the well-polished stone a bright variegated apple green colour, stopper.
5.1cm (2in) high. (2).

€4,000 - 6,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 翠玉光素鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred 和 Elsje Smit 舊藏





103

TABATIÈRE EN VERRE OVERLAY CINQ COULEURS SUR FOND BLANC

École de Yangzhou, 1800-1880

AN OPAQUE WHITE GLASS FIVE-COLOUR OVERLAY SNUFF BOTTLE

Yangzhou School, 1800-1880

Of rounded form, with a straight collar, well-carved in low relief on one side with three goldfish swimming among flowering lotus stems, the reverse with Liu Hai above rock and lotus holding his string of cash, stopper.

5.6cm (2 1/4in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1880 揚州作涅白地套五色玻璃「劉海戲蟾」鼻煙壺

Provenance:
Robert Kleiner, London, 1999
Fred and Elsje Smit Collection

Published
Robert Kleiner, January 1999, cat.no.29

來源：
倫敦古董商Robert Kleiner, 1999年
Fred和Elsje Smit舊藏

著錄：
Robert Kleiner, 1999年1月，圖錄編號29



104

105

106

104
TABATIÈRE EN VERRE BLEU OVERLAY ROSE
1780-1850

A PINK GLASS BLUE-OVERLAY SNUFF BOTTLE
1780-1850
carved in blue overlay on a translucent pink ground with a phoenix and peony on one side, the other side with chrysanthemum flowers, stopper.
6.1cm (2 3/8in) high. (2).

€150 - 200

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 粉紅地套粉藍料鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

105
TABATIÈRE EN VERRE BLEU OPAQUE
1720-1800

AN OPAQUE POWDER-BLUE GLASS SNUFF BOTTLE
1720-1800
Of flattened oval form raised on a neat oval foot, with oval panels on the front and reverse, the blue a soft powder-blue tone, stopper.
5.4cm (2 1/8in) high. (2).

€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1720-1800 灑藍光素玻璃鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

106
TABATIÈRE EN VERRE BLEU OVERLAY SUR FOND BLANC OPAQUE
École de Yangzhou, 1800-1880

A BLUE-OVERLAY WHITE GLASS SNUFF BOTTLE
Yangzhou school, 1800-1880
Of elegant elongated form, decorated with blue overlay on an opaque white ground, carved on one side with a cat perched on a rock, chasing butterflies, two magpies flying, two others resting together on a branch with an archaic inscription above, stopper.
7.4cm (2 7/8in) high. (2).

€6,000 - 8,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1880 揚州作涅白地套藍料
「風和日麗」鼻煙壺

Provenance:
The Lionel Copley Collection
Robert Hall, 1994
Fred and Elsje Smit Collection

Published:
Robert Hall, *Chinese Snuff Bottles VI, From the Lionel Copley Collection, Part II*, London and Paris, 1994, cat.no. 129.

來源:
Lionel Copley舊藏
羅伯特·霍爾舊藏，1994
Fred和Elsje Smit舊藏

出版:
羅伯特·霍爾，《中國鼻煙壺VI, Lionel Copley珍藏第貳部分》，倫敦和巴黎，1994年，圖129



107

107

TABATIÈRE EN VERRE BLEU SAPHIR AVENTURINE

1780-1850

A SAPPHIRE-BLUE AVENTURINE GLASS SNUFF BOTTLE
1780-1850
Of irregular round form, the translucent, brilliant sapphire-blue glass suffused with gold aventurine speckles, stopper.
4.2cm (1 5/8in) high. (2).

€1,000 - 1,500

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 藍灑金星玻璃鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



108

108

TABATIÈRE EN GRÈS DE YIXING ÉMAILLÉ

1780-1850

AN ENAMELLED YIXING SNUFF BOTTLE
1780-1850
Of flattened rounded form, each side with a circular white panel featuring idyllic landscape scenes with a pavilion perched on a high cliff, and two men walking amidst pine trees and towering rocky cliffs, the sides, neck and foot covered with a brilliant blue enamel, stopper.
6.1cm (2 3/8in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 宜興胎挂藍料加彩開光高士圖鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

This snuff bottle belongs to a small group comprising bottles of similar shape, design and subject. Compare an example sold in Sotheby's Hong Kong, 28 April 1993, lot 505. See also Bob Stevens, *The Collector's Book of Snuff Bottles*, Tokyo, 1976, nos. 332 and 333.





109
TABATIÈRE EN ÉMAUX PEINTS DE LA FAMILLE ROSE
Canton, Marque et époque Qianlong (1736-1795)

A FAMILLE ROSE PAINTED ENAMEL ON COPPER SNUFF BOTTLE
Qianlong four-character mark and of the period, Canton
Of flattened rounded shape with a slightly everted foot, painted in bright 'famille rose' enamels with shaped panels on each side featuring a European scene with a lady and a child picking fruit in a landscape with a tower, all against a yellow ground, the sides decorated with leafy flower blossoms, stopper.
5.1cm (2in) high. (2).

€6,000 - 8,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

清乾隆 銅胎畫琺瑯開光西洋仕女嬰戲圖鼻煙壺
蓝料「乾隆年製」款

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏





110

RARE TABATIÈRE EN LAQUE ROUGE PEINTEE

Fuzhou, 1780-1850

A RARE PAINTED LACQUER SNUFF BOTTLE
Fuzhou, 1780-1850
Modelled in the form of an elegant baluster vase with stylised ear loops to the shoulder, resting on three acanthus scroll feet, painted in gold with stylised curling leaves with central medallion adorned with three roses on a red lacquer ground of an intense orange tone, the inside painted a blackish-brown lacquer, the stopper in form of a curled-up dog.
6.9cm (2 3/4in) high. (2).

€6,000 - 8,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 福州朱漆描金纏枝花卉鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



111
TABATIÈRE EN AGATE SCULPTÉ
Ecole Officielle, 1780-1850

AGATE 'CAMEO' SNUFF BOTTLE
Official School, 1780-1850
Of square form with a short straight collar, the stone a light translucent honey colour, carved one one side in high relief using the natural white vein in the stone with a horse tethered to a post, stopper.
5.7cm (2 1/4in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 瑪瑙巧雕立馬鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

112
TABATIÈRE EN AGATE
1780-1850

A BANDED AGATE SNUFF BOTTLE
1780-1850
Of rectangular form with low shoulders, well hollowed, the honey-coloured tone with horizontal bands, the stone well polished, stopper.
6.1cm (2 3/8in) high. (2).

€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 瑪瑙天然紋鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

113
TABATIÈRE EN AGATE
1780-1850

A CHALCEDONY AGATE SNUFF BOTTLE
1780-1850
well hollowed, of square section with rounded edges, carved on one side along the natural inclusions of the stone with a prancing horse tethered to a post, the saddle and bridle in low relief, stopper.
5.5cm (2 1/8in) high. (2).

€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 玉髓瑪瑙雕立馬鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



114

TABATIÈRE EN LAQUE ROUGE SCULPTÉ

1800-1880

A CARVED CINNABAR LACQUER SNUFF BOTTLE
1800-1880
Of spade shape, both sides finely carved in high relief with scholars and their attendants under gnarled pine trees and craggy rockwork, the foot with a band of lotus petals, the recessed base incised with an apocryphal four-character Qianlong mark, stopper.
6.6cm (2 5/8in) high. (2).

€3,000 - 4,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1880 剔紅庭院樓閣人物鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



115

TABATIÈRE EN PORCELAINE DE LA FAMILLE ROSE

Marque et époque Daoguang (1821-1850)

A FAMILLE ROSE 'CRICKET' PORCELAIN SNUFF BOTTLE
Daoguang seal mark and of the period
Of generous rounded form, finely painted on each side in famille rose enamels with a cricket, the base with a six-character seal-mark in iron-red, stopper.
5.4cm (2 1/8in) high. (2).

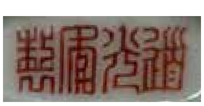
€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

清道光 粉彩蟈蟈紋鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



116

TABATIÈRE EN JADE VERT ÉPINARD

1800-1850

A SPINACH-GREEN JADE SNUFF BOTTLE
1800-1850
With a squat square lower half surmounted by a circular, globe-shaped upper half, the jade an even dark green colour; together with a spinach-green jade snuff dish, stopper.
5.5cm (2 1/8in) high and 4.4cm (1 3/4in) diam. (2).

€1,000 - 2,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1850 碧玉鼻煙壺（連碧玉鼻煙碟）

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



117

TABATIÈRE EN VERRE JAUNE IMPÉRIAL
Pékin, Ateliers impériaux, Qianlong, 1736-1795

AN IMPERIAL YELLOW GLASS SNUFF BOTTLE
Imperial glassworks, Beijing, Qianlong (1736-1795)
Of generous rounded triangular form, resting on a flattened foot, with a short straight collar, the colour a rich, egg-yolk yellow colour, stopper.
5.7cm (2 1/4in) high. (2).

€3,000 - 5,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

清乾隆 御製黃料光素鼻煙壺

Provenance:
The SB Collection
Robert Hall, London, 2011
Fred and Elsje Smit Collection

Published:
Robert Hall, *Chinese Snuff Bottles XV, The SB Collection*, London 2011, cat.no.17

來源:
SB舊藏
羅伯特·霍爾舊藏，倫敦，2011
Fred和Elsje Smit舊藏

出版:
羅伯特·霍爾，《中國鼻煙壺卷十五，SB珍藏》，倫敦，2011年，圖17

Yellow was the colour that was reserved for use by the emperor and close members of his family. Yellow glass became a standard product made in the Imperial glassworks attached to the court under the Qianlong emperor. This lovely snuff bottle made in a rich deep yellow is an example of a jewel-like objects destined for use at the Imperial court. Compare two yellow glass snuff bottles in the Palace Museum, Beijing, illustrated in *The Complete Collection of the Palace Museum - Snuff Bottles*, vol. 47, Hong Kong, 2003, pp.67-8, nos.105-6



(front)



(reverse)

118

TABATIÈRE EN CRISTAL DE ROCHE

Signée Ma Shaoxuan, datée deuxième mois de printemps de l'année *jia chen* (1904)

AN INSIDE PAINTED ROCK CRISTAL SNUFF BOTTLE
Signed Ma Shaoxuan, dated to the second month of spring of the *jia chen* year (1904)
Finely painted on the interior with a scene from the *Romance of the Three Kingdoms* (*Sanguo yanyi*), depicting the Qiao sisters seated together on a latticed day bed, studying a book, the reverse with a poem in official script, signed Ma Shaoxuan, stopper.
7.2cm (2 7/8in) high. (2).

€4,000 - 5,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

甲辰年（1904年） 馬少宣款水晶內畫喬家姐妹鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

This snuff bottle depicts the well-known scene of the two Qiao sisters, famous for their legendary beauty, taken from the classic, *Sanguo yanyi* (Romance of the Three Kingdoms). For a discussion of this subject, see G.G. Laverlochere, ‚Romance of the Three Kingdoms: Source of Snuff Bottle Subjects,' in *Journal of The International Chinese Snuff Bottle Society*, Spring, 1988, pp.12-13.

Compare a rock crystal bottle painted with this scene, but dated 1896, in the collection of Mary and George Bloch illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, vol. 4, Part 2, *Inside Painted*, Hong Kong, 1998, pp.373-5, no.578, where the authors note that Ma first painted this subject in 1894. See another example painted with this subject and other dated 1900, illustrated in Hugh Moss, *Snuff Bottles of China*, London, 1971, pp.136-7, no. 347.



119

TABATIÈRE EN PIERRE CALCAIRE FOSSILIFÈRE
1850-1880

A FOSSILIFEROUS STONE SNUFF BOTTLE
1850-1880
Of rounded shape, the shoulders set with a pair of mask handles, the stone a dark grey colour with horizontal lines, stopper.
5.4cm (2 1/8in) high.

€800 - 1,200

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1850-1880 石化石灰石雕鋪首鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

120

TABATIÈRE EN JADE CÉLADON PALE
1780-1850

A PALE CELADON JADE SNUFF BOTTLE
1780-1850
Of flat double-gourd form, well hollowed, the well-polished stone an even pale celadon tone, stopper.
6.2cm (2 1/2in) high. (2).

€2,500 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 青白玉葫蘆式鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

121

DOUBLE TABATIÈRE EN JADE ROUILLE
1780-1850

A CELADON AND RUSSET JADE SNUFF BOTTLE
1780-1850
Well hollowed, with two separate vials and waisted neck, all resting on straight short round feet, the stone with natural russet veins around the necks and bases, stoppers.
4.1cm (1 5/8in) high. (3).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 青白帶褐玉雕雙聯瓶鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



122 123 124

122
TABATIÈRE EN GRÈS DE YIXING
1800-1850

AN YIXING SNUFF BOTTLE
1800-1850
Of rounded ovoid form with a straight collar, the sides with elegantly radiating grooves running down from the shoulders to the base, stopper.
5.5cm (2 1/8in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1850 宜興紫砂瓜楞鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

123
TABATIÈRE EN JADE BLANC
1780-1850

A WHITE JADE BASKETWEAVE SNUFF BOTTLE
1780-1850
Of flattened rectangular form with rounded shoulders, carved all over with a basketweave design, the stone an even white colour, stopper.
6.6cm (2 5/8in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 白玉籮筐紋鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

124
TABATIÈRE EN JADE CELADON JAUNE
1780-1850

A YELLOWISH-GREEN JADE SNUFF BOTTLE
1780-1850
The baluster-shaped body rising from a recessed oval foot to high shoulders, carved in slight relief with a continuous band of archaistic raised bosses above a band of incised pendant banana leaves, stopper.
5.6cm (2 1/4in) high. (2).

€4,000 - 6,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 黃玉雕乳釘紋鼻煙壺

Provenance:
Fred and Elsje Smit

來源:
Fred和Elsje Smit舊藏



125

126

127

125
TABATIÈRE EN JADE BLANC
1780-1850

A WHITE MUTTON FAT JADE SNUFF BOTTLE
1780-1850
Of elegant rectangular shape with grooved squared sides resting on a quatrefoil base, the stone a soft white tone, stopper.

5.3cm (2 1/8in) high. (2).

€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 羊脂白玉方鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

126
TABATIÈRE EN JADE BLANC
1780-1850

A WHITE JADE SNUFF BOTTLE
1780-1850
Of quadrangular shape with a flared mouth, carved in relief on each side with a *shou* character, the narrow sides carved in high relief with a deer under a pine tree, the stone an even colour.

4.8cm (1 7/8in) high. (2).

€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 羊脂白玉壽字紋鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

127
PETITE TABATIÈRE EN JADE BLANC
XIXe siècle

A MINIATURE WHITE JADE BASKETWEAVE SNUFF BOTTLE
19th century
Of flattened rectangular form, finely carved overall with a basketweave design, the stone an even white tone, stopper.
3.8cm (1 1/2in) high. (2).

€600 - 800

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

十九世紀 白玉籮筐紋鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏



128 129 130

128
DOUBLE TABATIÈRE EN JASPE VERT
1800-1850

A GREEN JASPER DOUBLE SNUFF BOTTLE
1800-1850
Of double square shape, the sides plain, the stone a beautiful green colour with lighter patches, stopper.
5.6cm (2 1/4in) high (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1850 碧玉雙連方瓶鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

129
TABATIÈRE EN VERRE OVERLAY VERT SUR FOND CARAMEL
École de Yangzhou, 1800-1850

A GREEN-OVERLAY CARAMEL GLASS SNUFF BOTTLE
Yangzhou School, 1800-1850
Of flattened rectangular shape, the green overlay carved in low relief with men fighting, the shoulders with applied mask handles, stopper.
6cm (2 3/8in) high. (2).

€1,000 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1850 揚州作淺褐色地套綠料人物圖鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

130
TABATIÈRE EN PIERRE DURE
1800-1880

A PUDDINGSTONE SNUFF BOTTLE
1800-1880
Of rectangular form, the variegated stone well polished, stopper.
5.5cm (2 1/8in) high. (2).

€500 - 800

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1880 抱子石光素鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

131
TABATIÈRE EN PORCELAINE DE LA FAMILLE ROSE
1800-1850

A MOULDED PORCELAIN FIGURAL SNUFF BOTTLE
1800-1850
Moulded in the form of Liu Hai, standing and holding a looped string of cash, hugging his three-legged toad to his chest, he wearing loose pants in coral red, the top knot of his head forming the stopper.
9.4cm (3 3/4in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1850 粉彩「劉海戲金蟾」鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

132
TABATIÈRE EN PORCELAINE DE LA FAMILLE ROSE
1780-1850

A MOULDED AND ENAMELLED FAMILLE ROSE PORCELAIN 'RECLINING LADY' SNUFF BOTTLE
1780-1850
With her head resting nonchalantly on her right hand, with her left hand placed against her belly, whilst lying distractedly in a sensual pose, with her right leg crossed over the left, allowing her foot to appear in a provocative yet innocent way, wearing a turquoise-enamelled floral tunic over iron-red and gilt trousers with a design of flowers, her left foot forming the stopper.
10.2cm (4in) long. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION
OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1780-1850 粉彩「臥姿仕女」鼻煙壺

Provenance:
The Button Collection
Robert Hall, 2003
Fred and Elsje Smit Collection

Published:
Robert Hall, *The Button Collection. Chinese Snuff Bottles X*, September 2003, cat.no.23.

來源:
Button收藏
羅伯特·霍爾舊藏，2003
Fred和Elsje Smit舊藏

出版:
羅伯特·霍爾，《Button藏中國鼻煙壺卷十》，2003年，圖23

For similar moulded examples, see three illustrated by Michael C. Hughes, *The Blair Bequest. Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore, 2002, nos. 297-299. See two, illustrated by Michael C. Hughes, *The Chester Beatty Library Dublin. Snuff Bottles*, published by the international Chinese Bottle society, 2009, nos. 252-253. See, Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 6, Hong Kong, 2007, no. 1224.



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133
TABATIÈRE EN PORCELAINE
1800-1880
A PORCELAIN SNUFF BOTTLE
1800-1880
Of flattened form with an elongate neck, covered with a green, brown, purple and white glaze forming wavy stripes, stopper.
7.7cm (3in) high. (2).

€150 - 200

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1880 粉彩鼻煙壺

Provenance:
Fred and Elsje Smit Collection

來源:
Fred和Elsje Smit舊藏

134
TABATIÈRE EN PORCELAINE EMAILLÉE
XIXe siècle

AN ENAMELED DOUBLE-FISH PORCELAIN SNUFF BOTTLE
19th century
Moulded and painted as a double fish, the eyes picked out in black, the bodies adorned with scales and fins, rising from the waves, stopper.
7.5cm (3in) high. (2).

€2,000 - 3,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

十九世紀 粉彩模印雙魚形鼻煙壺

Provenance:
The Button Collection
Robert Hall, London, 2003
Fred and Elsje Smit Collection

Published:
Robert Hall, *The Button Collection. Chinese Snuff Bottles X*, London, 2003, cat.no.31.

來源:
Button舊藏
羅伯特·霍爾舊藏，倫敦，2003
Fred和Elsje Smit舊藏

See two similar examples, illustrated by Hugh Moss, Victor Graham, Ka Bo Tsang in *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol. 6, Part 2, Hong Kong, 2008, pp. 729 and 730, no. 1337; and Viviane Jutheau, *Le Guide du Collectionneur de Tabatières Chinoises*, Paris, 1980, p. 90, fig. 8.

135
TABATIÈRE EN PORCELAINE DE LA FAMILLE ROSE
Marque Yongle Tang, Jingdezhen, 1800-1880

A FAMILLE ROSE PORCELAIN 'ZHANG GE'ER' SNUFF BOTTLE
Yongle Tang iron-red four-character mark, Jingdezhen, 1800-1880
Of flattened rounded form, flanked by a pair of animal mask handles, painted on one side with a battle scene from the Subjugation of *Zhang G'er*, the reverse by a scene in the Imperial Temple, with Zhang kneeling, captured and surrounded by officials, the narrow sides with mask-and-ring handles in relief, the base with a *Yongle Tang yan* ('Harmony at the Hall of Eternal Happiness') mark, stopper.
6cm (2 3/8in) high. (2).

€1,500 - 2,000

PROPERTY FROM THE SMIT COLLECTION OF CHINESE SNUFF BOTTLES
SMIT 家族舊藏中國鼻煙壺

1800-1880 粉彩「平定張格爾叛亂」
人物故事圖鼻煙壺
礬紅「永樂堂晏」款

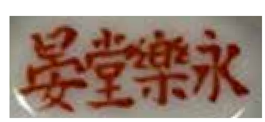
Provenance:
The SB Collection
Robert Hall, London, 2011
Fred and Elsje Smit Collection

Published:
Robert Hall, *Chinese Snuff Bottles XV, The SB Collection*, London, 2011, cat.no.148.

來源:
SB舊藏
羅伯特·霍爾舊藏，倫敦，2011
Fred和Elsje Smit舊藏

出版:
羅伯特·霍爾，《中國鼻煙壺卷十五，
SB珍藏》, 倫敦，2011年，圖148

See a similar example illustrated by Hugh Moss and Gearld Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Volume 6, Part III, Hong Kong, 2008, pp.712-714, no.1328. Compare also with a snuff bottle of the same subject, sold Bonhams Hong Kong, 25 May 2011, lot 94.




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Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang		c. 1500-1050 BC
Western Zhou		1050-771 BC
Eastern Zhou		
	Spring & Autumn	770-475 BC
	Warring States	475-221 BC

IMPERIAL CHINA

Qin		221-207 BC
Han		
	Western Han	206 BC-AD 9
	Xin	AD 9-25
	Eastern Han	AD 25-220
Three Kingdoms		
	Shu (Han)	221-263
	Wei	220-265
	Wu	222-280
Southern dynasties (Six Dynasties)		
	Western Jin	265-316
	Eastern Jin	317-420
	Liu Song	420-479
	Southern Qi	479-502
	Liang	502-557
	Chen	557-589
Northern dynasties		
	Northern Wei	386-535
	Eastern Wei	534-550
	Western Wei	535-557
	Northern Qi	550-577
	Northern Zhou	557-581
Sui		589-618
Tang		618-906
Five Dynasties		907-960
Liao		907-1125
Song		
	Northern Song	960-1126
	Southern Song	1127-1279
Jin		1115-1234
Yuan		1279-1368
Ming		
	Hongwu	1368-1398
	Jianwen	1399-1402
	Yongle	1403-1424
	Hongxi	1425
	Xuande	1426-1435
	Zhengtong	1436-1449
	Jingtai	1450-1456
	Tianshun	1457-1464
	Chenghua	1465-1487
	Hongzhi	1488-1505
	Zhengde	1506-1521
	Jiajing	1522-1566
	Longqing	1567-1572
	Wanli	1573-1620
	Taichang	1620
	Tianqi	1621-1627
	Chongzhen	1628-1644
Qing		
	Shunzhi	1644-1661
	Kangxi	1662-1722
	Yongzheng	1723-1735
	Qianlong	1736-1795
	Jiaqing	1796-1820
	Daoguang	1821-1850
	Xianfeng	1851-1861
	Tongzhi	1862-1874
	Guangxu	1875-1908
	Xuantong	1909-1911

REPUBLICAN CHINA

	Republic	1912-1949
	People’s Republic	1949-

NOTE AUX ENCHÉRISSEURS

La présente Note est adressée par *Bonhams* à toute personne pouvant être intéressée par un *Lot,* et à toutes les personnes participant à une vente aux enchères, y compris les personnes assistant à la vente aux enchères, les *Enchérisseurs* et les *Enchérisseurs* potentiels (y compris les *Acheteurs* éventuels du *Lot).* Pour plus de commodité, nous utilisons les termes « *Enchérisseurs »* ou « vous » pour désigner ces personnes. Notre Liste des Définitions et notre Glossaire font partie intégrante de la présente Note. Ils figurent en Annexe 3 au *Catalogue.* Les mots et expressions figurant en italique dans la présente Note sont expliqués dans la Liste des définitions. IMPORTANT :Des informations supplémentaires applicables à la *Vente* peuvent également figurer dans le *Catalogue de la Vente,* dans une note insérée dans le *Catalogue* et/ou dans une note affichée dans le lieu de *Vente,* et il vous incombe de les lire également. Des annonces concernant la *Vente* pourront également être faites oralement avant ou pendant la *Vente* sans préavis écrit. Vous devez être conscient de la possibilité que des changements soient apportés aux conditions de la *Vente,* être vigilant sur ce point et demander, avant d'enchérir, si de tels changements sont intervenus.

1. NOTRE RÔLE

Dans son rôle d'*Adjudicateur de lots*, *Bonhams* est autorisé par le *Vendeur* à agir uniquement pour et dans l'intérêt du *Vendeur*. Le rôle de *Bonhams* est de vendre les *Lots* à un *Enchérisseur* au prix le plus élevé possible. *Bonhams* n'agit pas pour le compte des *Acheteurs* ou des *Enchérisseurs* et ne leur fournit aucun conseil. Si *Bonhams* ou un membre de son personnel fait des déclarations à propos d'un *Lot,* ou si *Bonhams* fournit un *Rapport sur l'État* à propos d'un *Lot,* ces déclarations seront faites ou ce rapport sera établi pour le compte du *Vendeur* du *Lot.* Il est fortement conseillé aux *Enchérisseurs* et *Acheteurs* qui n'ont pas eux-mêmes des connaissances d'expert sur les *Lots* de solliciter et d'obtenir un avis indépendant sur les *Lots* et leur valeur, avant d'enchérir sur ceux-ci. Le *Vendeur* a autorisé *Bonhams* à vendre le *Lot* en qualité de mandataire agissant pour son compte et, sauf accord contraire exprès, *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur*. Toute assertion ou déclaration faite par nous au titre d'un *Lot* est faite pour le compte du *Vendeur* et non pour notre compte, à moins que *Bonhams* ne vende un *Lot* en tant que mandant, et tout *Contrat de Vente* est conclu entre l'*Acheteur* et le *Vendeur* et non entre l'*Acheteur* et nous-mêmes. Si *Bonhams* vend un *Lot* en tant que mandant, il en sera fait mention dans le *Catalogue* ou dans une annonce du *Commissaire-priseur* à cet effet ou dans un avis affiché dans le lieu de la *Vente* ou inséré dans le *Catalogue. Bonhams* n'assume ou n'accepte aucune obligation ni responsabilité envers vous, sur le fondement de la responsabilité contractuelle ou quasi-délictuelle (directe, collatérale, expresse, tacite ou autre). Si vous êtes le dernier *Enchérisseur* pour un *Lot* et donc l'achetez, *Bonhams* conclura un contrat avec vous en tant qu'*Acheteur* dans les termes du *Contrat avec l'Acheteur,* joint en Annexe 2 au *Catalogue,* qui régira les relations entre *Bonhams* et vous-même en votre qualité d'*Acheteur*.

2. LOTS

Sous réserve de la *Description Contractuelle* imprimée en caractères gras dans l'*Article* consacré au *Lot* dans le *Catalogue des Ventes en Ligne* (voir paragraphe 3 ci-dessous), les *Lots* sont vendus à l'*Acheteur* « en l'état », avec tous leurs défauts et imperfections. Les illustrations et photographies des *Lots* servent uniquement à leur identification. Une photographie ou illustration figurant dans le *Catalogue* (à l'exception des photographies formant partie de la *Description Contractuelle)* ou ailleurs peut ne pas reproduire exactement la ou les couleurs ou le véritable état du *Lot.* Les *Lots* sont disponibles pour examen avant la *Vente,* et il vous incombe de vous assurer vous-même de chacun des aspects d'un *Lot,* y compris son auteur, son attribution, son état, sa provenance, son histoire, son contexte, son authenticité, son style, son époque, son âge, son aptitude à une utilisation particulière, son état de marche s'il s'agit d'une voiture (le cas échéant) son origine, sa valeur et son prix de vente Estimé (y compris le Prix d'Adjudication). Il vous incombe d'examiner tout *Lot* qui vous intéresse. Il convient de rappeler que l'état réel d'un *Lot* peut ne pas être aussi bon que celui qu'indique son apparence extérieure. En particulier, des pièces peuvent avoir été remplacées ou changées et des *Lots* peuvent ne pas être authentiques ou de qualité satisfaisante ; l'intérieur d'un *Lot* peut ne pas être visible, peut ne pas être d'origine ou peut être endommagé, par exemple s'il est recouvert d'une tapisserie ou d'un revêtement quelconque. Étant donné leur âge, de nombreux *Lots* peuvent avoir été endommagés et/ou réparés et vous ne devez pas présumer qu'un *Lot* est en bon état. Les objets électroniques ou mécaniques ou les pièces sont vendus pour leur intérêt artistique, historique ou culturel et peuvent ne pas fonctionner ou ne pas être conformes aux exigences légales actuelles. Vous ne devez pas présumer que des objets électriques destinés à fonctionner sur les réseaux de l'électricité domestique pourront être connectés sur ces réseaux et devrez donc préalablement obtenir un rapport sur leur état de la part d'un électricien qualifié. Ces objets impropres à être connectés sont vendus uniquement comme des objets de vitrine. Si vous n'avez pas l'expertise nécessaire concernant un *Lot*, prenez conseil à ce sujet. Nous pouvons vous aider à prendre les dispositions nécessaires afin de vous permettre de procéder ou de faire procéder à des examens et tests plus détaillés. Toute personne qui endommage un *Lot* sera responsable de la perte ainsi causée.

3. DESCRIPTIONS DES LOTS ET ESTIMATIONS

Description contractuelle* d'un *Lot

Le *Catalogue* contient un *Article* pour chaque *Lot.* Chaque *Lot* est vendu par le *Vendeur* à l'*Acheteur* comme correspondant uniquement à la partie de l'*Article* imprimée en caractères gras, et (sauf pour la couleur, qui peut être reproduite de manière inexacte) à toute photographie du *Lot* dans le *Catalogue*. Le reste de l'*Article*, qui n'est pas imprimé en caractères gras, représente uniquement l'opinion de *Bonhams* (donnée au nom du *Vendeur*) sur le *Lot* et ne fait pas partie de la *Description contractuelle* conformément à laquelle le *Lot* est vendu par le *Vendeur.*

Estimations

Dans la plupart des cas, une *Estimation* est imprimée à côté de l'*Article.* Les *Estimations* fournies expriment uniquement l'opinion de *Bonhams* faite au nom du *Vendeur* à propos de la fourchette dans laquelle *Bonhams* pense que le *Prix d'adjudication* pour le *Lot* est susceptible de se situer. Il ne s'agit en aucun cas d'une estimation de valeur. Les *Estimations* ne tiennent pas compte de la *TVA*, de la *Commission d'achat* ou d'autres frais payables par l'*Acheteur*, qui sont décrits en détail au paragraphe 7 de la présente Note. Les prix dépendent des enchères et les *Lots* peuvent se vendre à des *Prix d'adjudication* inférieurs ou supérieurs aux *Estimations*. Les *Estimations* ne doivent donc pas être considérées comme une indication du prix de vente réel ou de la valeur d'un *Lot*. Les *Estimations* sont fournies dans la devise de la *Vente*.

Rapports sur l'état

Pour la plupart des *Lots*, vous pouvez demander à *Bonhams* un *Rapport sur l'état* physique général du *Lot.* Si vous lui faites cette demande, Bonhams vous fournira ce rapport gratuitement, pour le compte du *Vendeur.* Étant donné qu'il s'agit d'un service supplémentaire et gratuit, *Bonhams* ne conclut pas un contrat avec vous au titre du *Rapport sur l'État.* En conséquence, *Bonhams* n'assume aucune responsabilité à votre égard à ce titre. Chaque *Rapport sur l'État* exprime l'opinion raisonnable de *Bonhams* quant à l'état général du *Lot* concerné et *Bonhams* ne déclare ni ne garantit qu'un *Rapport sur l'État* inclut tous les aspects de l'état interne ou externe du *Lot*. Le *Vendeur* ne vous doit ni n'accepte de vous devoir, en tant qu'*Enchérisseur* ou *Acheteur*, aucune obligation concernant ce rapport gratuit à propos d'un *Lot,* qui vous est fourni afin que vous puissiez l'examiner ou le faire examiner par un expert mandaté par vous.

Responsabilité du Vendeur envers vous

Le *Vendeur* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune *Garantie,* aucune obligation ni aucune responsabilité contractuelle ou quasi-délictuelle (excepté envers l'*Acheteur* final, ainsi qu'il est dit ci-dessus) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par lui ou pour son compte, qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Exception faite de ce qui est stipulé ci-dessus, aucune assertion ou déclaration faite par le *Vendeur* ou pour son compte contenant un élément quelconque de description d'un *Lot,* ni aucune *Estimation* ne sont incorporées dans le *Contrat de Vente* entre le *Vendeur* et l'*Acheteur.*

Responsabilité de Bonhams envers vous

Vous avez la possibilité d'examiner le *Lot* si vous le souhaitez et le *Contrat de Vente* d'un *Lot* est conclu avec le *Vendeur* et non avec *Bonhams. Bonhams* agit exclusivement en qualité de mandataire du *Vendeur* (à moins que *Bonhams* ne vende le *Lot* en tant que mandant). *Bonhams* n'assume envers vous aucune obligation d'examiner, d'enquêter ou de procéder à des tests sur chaque *Lot,* approfondis ou autres, afin d'établir l'exactitude ou de vérifier autrement toutes *Descriptions* ou opinions données par *Bonhams*, ou par toute personne pour le compte de *Bonhams*, que ce soit dans le *Catalogue* ou ailleurs. Vous ne devez pas supposer que ces examens, ces enquêtes ou ces tests ont été réalisés. *Bonhams* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune obligation ni aucune responsabilité (contractuelle ou quasi-délictuelle) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par *Bonhams* ou pour le compte de *Bonhams* qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Aucune assertion ou déclaration faite par *Bonhams* ou pour son compte contenant un élément quelconque de description d'un *Lot,* ni aucune *Estimation* ne sont incorporées dans notre *Contrat avec l'Acheteur.*

Modifications

Les *Descriptions* et les *Estimations* peuvent être modifiées à la discrétion de *Bonhams* de temps en temps par le biais d'une annonce verbale ou d'un avis écrit avant ou pendant une *Vente.* LE LOT EST DISPONIBLE POUR EXAMEN ET VOUS DEVEZ VOUS FORMER VOTRE PROPRE OPINION SUR CELUI-CI. IL VOUS EST FORTEMENT CONSEILLÉ D'EXAMINER TOUT LOT OU DE LE FAIRE EXAMINER POUR VOTRE COMPTE AVANT LA VENTE.

4. CONDUITE DE LA VENTE

Nos *Ventes* sont des ventes aux enchères publiques, auxquelles des personnes peuvent assister et vous devriez saisir l'opportunité de ce faire. Nous nous réservons le droit, à notre seule discrétion, de refuser l'accès à nos locaux ou à toute *Vente* et de faire sortir toute personne de nos locaux et salles des ventes, sans devoir en indiquer la raison. Nous pouvons à notre seule et entière discrétion décider de procéder à la *Vente*, d'inclure un *Lot* dans la *Vente*, ainsi que de la manière dont la *Vente* se déroulera, et nous pouvons offrir les *Lots* à la *Vente* dans tout ordre que nous choisissons, nonobstant les numéros attribués aux *Lots* dans le *Catalogue*. Vous devrez donc vérifier la date et l'heure de commencement de la *Vente*, et vérifier si des *Lots* ont été retirés de la *Vente* ou ajoutés tardivement à celle-ci. En effet, ces retraits ou ajouts tardifs peuvent modifier l'heure à laquelle un *Lot* qui vous intéresse est mis en *Vente*. Nous pouvons, à notre seule et entière discrétion, refuser toute enchère, augmenter tout pas d'enchère comme nous le jugerons approprié, diviser tout *Lot*, regrouper deux *Lots*, retirer tout *Lot* d'une *Vente* et, avant que la *Vente* ait pris fin, remettre tout *Lot* aux enchères. Les *Ventes* aux enchères peuvent excéder 100 *Lots* par heure et les pas d'enchère sont généralement d'environ 10% ; toutefois, ces chiffres varient d'une *Vente* à l'autre et d'un *Commissaire-priseur* à l'autre.

Contactez le département organisant la *Vente* pour avoir un avis sur ce point. Si un *Prix de Réserve* a été fixé pour un *Lot*, le *Commissaire-priseur* peut, en son absolue discrétion, passer des enchères (à concurrence d'un montant qui ne sera ni égal ni supérieur à ce *Prix de Réserve*) pour le compte du *Vendeur*. Nous ne sommes pas responsables envers vous de la présence ou de l'absence d'un *Prix de Réserve* au titre de tout *Lot*. Si un *Prix de Réserve* a été fixé, il ne devra pas être supérieur à la plus basse *Estimation* faite dans le *Catalogue*, en supposant que la devise du *Prix de Réserve* n'ait pas fluctué de manière défavorable par rapport à la devise de l'*Estimation*. L'*Acheteur* sera l'*Enchérisseur* qui fait la plus haute enchère acceptable par le *Commissaire-priseur* pour un *Lot* (sous réserve de tout *Prix de Réserve* applicable), et auquel le *Lot* est adjugé par le *Commissaire-priseur* à la tombée du marteau du *Commissaire-priseur*. Tout différend relatif à la plus haute enchère acceptable sera tranché par le *Commissaire-priseur* en son absolue discrétion. Toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Un convertisseur électronique de devises peut être utilisé lors de la *Vente*. Cet outil est fourni uniquement pour votre commodité et constitue une évaluation approximative de la contre-valeur d'une enchère donnée dans certaines devises. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire en raison de l'utilisation du convertisseur de devises. Nous pouvons utiliser des caméras vidéo pour enregistrer la *Vente* et pouvons enregistrer des appels téléphoniques pour des raisons de sécurité, et afin d'aider à résoudre des différends pouvant s'élever au titre d'enchères passées lors de la *Vente.* À titre d'exemple, lors des *Ventes* de bijoux, nous pouvons utiliser des écrans sur lesquels des images des *Lots* seront projetées. Ce service est fourni pour permettre une meilleure vue des *Lots* lors de la *Vente*. L'image projetée sur l'écran doit être considérée comme une simple indication du *Lot* concerné. Il convient de noter que toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur.* Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire dans l'utilisation de l'écran.

5. ENCHÈRES

Vous devez compléter et nous remettre l'un de nos *Formulaires d'Enchères,* c'est-à-dire notre *Formulaire d'Enregistrement d'Enchérisseur,* notre *Formulaire d'Enchères en Absence (Ordre d'Achat)* ou notre *Formulaire d'Enchères par Téléphone* afin de pouvoir enchérir lors de nos *Ventes*.

Si vous êtes un nouveau client chez *Bonhams* ou si vous n'avez pas récemment mis à jour vos données d'enregistrement, vous devez vous préenregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devrez fournir un justificatif d'identité et de domicile délivré par le gouvernement. Si vous êtes une société, il faut fournir votre certificat d'immatriculation (Extrait Kbis) ou un document équivalent, avec votre dénomination et l'adresse de votre siège social, une preuve de votre adresse actuelle délivrée par le gouvernement, une preuve documentaire de vos propriétaires effectifs et de vos administrateurs et une preuve de l'autorisation d'effectuer des transactions.

Nous pouvons également vous demander une référence financière et/ou une caution avant de vous autoriser à enchérir. Nous nous réservons le droit, à notre discrétion, de demander des informations supplémentaires afin de compléter notre identification de client, de refuser d'enregistrer une personne comme *Enchérisseur*, et de rejeter ses enchères si elles ont déjà été enregistrées. Nous nous réservons également le droit de différer la finalisation de la *Vente* d'un *Lot,* à notre discrétion, le temps de terminer nos enquêtes relatives à l'enregistrement et à l'identification, et d'annuler la *Vente* de tout *Lot,* si vous violez vos garanties en tant qu'*Acheteur*, ou si nous considérons que cette *Vente* serait illégale ou ferait autrement jouer la responsabilité du *Vendeur* ou de *Bonhams,* ou nuirait à la réputation de *Bonhams.*

Enchérir en personne

À condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devrez vous rendre à notre bureau d'enregistrement des *Enchérisseurs* dans le lieu de la *Vente* et remplir un Formulaire d'Enregistrement et d'Enchères le jour de la *Vente* (ou, si possible, avant). Le système de numérotation des enchères est parfois visé sous le terme d' « enchères par paddle » (ou « enchères par panneau numéroté »). Il vous sera remis une grande carte (un « paddle » ou panneau numéroté) portant un numéro imprimé, pour les besoins de la *Vente.* Si vous êtes l'*Enchérisseur* gagnant, vous devrez faire en sorte que votre numéro puisse être vu clairement par le *Commissaire-priseur* et que votre numéro soit identifié comme celui de l'*Acheteur.* Vous ne devez laisser personne d'autre utiliser votre paddle, étant donné que tous les *Lots* seront facturés au nom et à l'adresse indiqués sur votre Formulaire d'Enregistrement d'*Enchérisseur.* Une fois émise, une facture ne sera pas modifiée. En cas de doute à propos du *Prix d'Adjudication* d'un *Lot* particulier, ou sur la question de savoir si vous êtes l'*Enchérisseur* gagnant d'un *Lot* particulier, informez-en le *Commissaire-priseur* avant que le prochain *Lot* ne soit offert à la *Vente.* À la fin de la *Vente,* ou lorsque vous aurez fini d'enchérir, merci de restituer votre paddle au bureau d'enregistrement des *Enchérisseurs.*

Enchérir par téléphone
Si vous souhaitez enchérir par téléphone lors de la *Vente*, et à condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, complétez un Formulaire d'Enregistrement et d'Enchères, disponible dans nos bureaux ou dans le *Catalogue*. Retournez-le au service responsable de la *Vente* 24 heures au moins avant la *Vente*. Il vous incombe de vérifier auprès de notre Service d'Enchères que votre enchère a bien été reçue. Les conversations téléphoniques seront enregistrées. La possibilité d'enchérir par téléphone est un service discrétionnaire offert à titre gratuit et peut ne pas être disponible pour tous les *Lots*. Nous ne serons pas tenus d'enchérir pour votre compte si vous n'êtes pas disponible au moment de la *Vente* ou si la liaison téléphonique est interrompue pendant les enchères. Contactez-nous pour plus de détails.
Enchérir par courrier postal ou par fax
Les *Formulaires d'Enchères en Absence* (*Ordre d'Achat*) figurent en annexe au *Catalogue* et doivent être complétés et envoyés au service responsable de la *Vente*, dès que vous vous serez préenregistré pour enchérir ou aurez récemment mis à jour vos données d'enregistrement existantes. Il est de votre intérêt de nous retourner votre formulaire dès que possible, étant donné que si deux *Enchérisseurs* ou davantage soumettent des enchères identiques pour un *Lot*, la préférence sera donnée à l'enchère reçue la première. En toute hypothèse, toutes les enchères doivent être reçues 24 heures au moins avant le début de la *Vente*. Vérifiez soigneusement votre *Formulaire d'Enchères en Absence (Ordre d'Achat)* avant de nous le retourner, intégralement complété et signé par vous. Il vous incombe de vérifier avec notre Service Enchères que votre enchère a bien été reçue. Ce service est fourni à titre complémentaire et est confidentiel. Ces enchères sont faites à vos propres risques et nous n'assumons aucune responsabilité si nous ne recevons pas et/ou ne passons pas l'une quelconque de ces enchères. Toutes les enchères passées pour votre compte le seront au plus bas niveau possible sous réserve des *Prix de Réserve* et d'autres enchères passées pour le *Lot.* S'il y a lieu, vos enchères seront arrondies à la baisse au montant le plus proche correspondant aux paliers d'enchères du *Commissaire-priseur.* Les Nouveaux *Enchérisseurs* doivent également fournir la preuve de leur identité et de leur adresse pour pouvoir enchérir. À défaut, votre enchère ne sera pas placée.
Enchérir par Internet
Afin de participer en ligne à l'une de nos ventes – il est un minimum requis d'avoir au moins 18 ans à l'inscription. Toutes inscriptions pourront se faire soit via l'application Bonhams ou via notre site internet www.bonhams.com. Une fois inscrits, vous vous devrez de garder tous détails relatifs à votre compte strictement confidentiels et de ne permettre à aucun tiers d'accéder à celui-ci en votre nom ou autrement. Vous serez responsable de toutes offres faites via votre compte. Veuillez noter que le paiement se devra lui aussi être effectué via un compte bancaire au nom de l'acheteur inscrit dans nos registres.
Particuliers : Veuillez entrer votre nom complet, votre adresse e-mail, votre adresse de résidence, votre date de naissance, votre nationalité ainsi que les informations relatives à une carte de crédit valide à votre nom qui sera vérifiée via Stripe afin d'être autorisés à enchérir auprès de Bonhams. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et vous devrez contacter le service clientèle afin d'obtenir de l'aide. Nous pouvons en outre vous demander une référence financière et/ou un acompte avant de vous laisser enchérir. Si vous enchérissez en tant qu'agent pour le compte d'une autre partie, vous acceptez : (i) de divulguer ce fait au service client ; (ii) de fournir les informations dont nous avons besoin pour nous permettre d'effectuer nos vérifications d'identification et de lutte contre le blanchiment d'argent sur ce tiers ; et (ii) si votre enchère est retenue, vous êtes conjointement et solidairement responsable avec cette autre partie des montants totaux dus pour l'enchère retenue.
Lorsque vous êtes l'adjudicataire d'un lot dont le prix d'adjudication est égal ou supérieur à 5 000 £/10 000 USD/50 000 HKD/10 000 USD selon la juridiction et la devise de la vente, et si vous n'avez pas fourni ces documents auparavant, vous devrez télécharger ou fournir aux services à la clientèle votre pièce d'identité avec photo émise par le gouvernement et (si elle n'est pas sur la pièce d'identité) une preuve de votre adresse avant que le lot puisse vous être remis. Nous nous réservons le droit de demander des pièces d'identité à tout enchérisseur ou acheteur retenu, quels que soient ces seuils, et de refuser de libérer tout lot acheté jusqu'à ce que ces pièces soient fournies.
Entreprises : Veuillez sélectionner l'option de création d'un compte professionnel, puis fournir votre nom complet, votre adresse e-mail, votre adresse résidentielle, votre date de naissance et le nom complet de l'entreprise. Vous devez fournir une carte de crédit pour vérification à votre nom ou au nom de l'entreprise, mais le paiement doit être effectué à partir d'un compte au nom de l'entreprise. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et veuillez contacter le service clientèle pour obtenir de l'aide. Nous pouvons en outre exiger une référence bancaire ou un dépôt avant de vous laisser enchérir. Pour toutes les offres retenues, nous exigeons le certificat de constitution de la société ou un document équivalent confirmant le nom et l'adresse enregistrée de la société, une preuve documentaire de chaque propriétaire effectif détenant 25 % ou plus de la société, et une preuve de votre autorité à effectuer des transactions avant que le lot puisse être libéré pour vous.
Nous nous réservons le droit de demander à tout enchérisseur toute information complémentaire dont nous pourrions avoir besoin afin d'effectuer notre vérification d'identité et de lutter contre le blanchiment d'argent et le financement du terrorisme. Nous pouvons, à notre discrétion, reporter ou bien annuler votre inscription, ne pas vous permettre d'enchérir, reporter et/ou annuler la réalisation de tout achat que vous pourriez effectuer.
Enchérir par l'intermédiaire d'un mandataire
Les enchères seront traitées comme étant placées exclusivement pour le compte de la personne nommément désignée dans le *Formulaire d'Enchères*, sauf accord contraire écrit de notre part avant la *Vente*. Si vous souhaitez enchérir pour le compte d'une autre personne (votre mandant), vous devez fournir les informations de préinscription énoncées ci-dessus pour vous et pour votre mandant. Nous aurons besoin d'une confirmation écrite du mandant qui atteste de votre droit d'enchérir. **Votre attention est en particulier attirée sur vos obligations de diligence concernant votre mandant et la source de ses fonds, et sur les garanties que vous fournissez si vous êtes l'*Acheteur*, qui sont stipulées au paragraphe 3 du *Contrat avec l'acheteur*, joint en Annexe 2 au *Catalogue*.**
Néanmoins, comme l'explique le *Formulaire d'Enchères,* si une personne fait une enchère en tant qu'agent pour le compte d'une autre (son mandant, et ce qu'elle ait ou non divulgué ce fait), elle sera conjointement et solidairement responsable avec son mandant envers le *Vendeur* et *Bonhams* en vertu de tout contrat résultant d'une enchère gagnante.
Faites-nous savoir si vous avez l'intention de nommer un tiers afin d'enchérir pour votre compte lors de la *Vente,* à moins que nous ne soyons chargés d'enchérir en vertu d'un *Formulaire d'Enchères* par Téléphone ou en Absence (Ordre d'Achat), complété par vous. Si nous n'approuvons pas par écrit les dispositions que vous avez prises pour enchérir par l'intermédiaire d'un mandataire avant la *Vente,* nous serons en droit de présumer que la personne enchérissant lors de la *Vente* enchérit pour son propre compte. En conséquence, la personne enchérissant lors de la *Vente* sera l'*Acheteur* et sera tenue de payer le *Prix d'Adjudication* et la *Commission d'Achat* ainsi que les frais associés. Si nous approuvons l'identité de votre client à l'avance, nous serons en mesure d'adresser la facture à votre mandant plutôt qu'à vous-mêmes. Nous exigerons la preuve de l'identité et de l'adresse du client du mandataire préalablement à toutes enchères passées par le mandataire pour son compte. Reportez-vous à nos *Conditions Générales* et contactez notre Département Service Clients pour plus de détails.
Bonhams procède à des vérifications sur les informations fournies par les clients ("Customer Due Diligence (CDD)" sur ses *Vendeurs* et *Acheteurs,* comme l'exigent la réglementation sur le blanchiment de capitaux, le financement du terrorisme et le transfert de fonds (informations sur le payeur) ('les Réglementations"). Selon son interprétation des Réglementations et des Lignes directrices à l'intention de l'industrie, approuvées par le Trésor, Bonhams considère que la procédure de CDD prescrite par les Réglementations n'a pas à être accomplie par les *Acheteurs* sur les *Vendeurs* lors des enchères de Bonhams ou *vice versa*.

6. CONTRATS ENTRE L'ACHETEUR ET LE VENDEUR ET ENTRE L'ACHETEUR ET BONHAMS
Lorsque le *Lot* sera adjugé à *l'Acheteur,* un *Contrat de vente* du *Lot* sera conclu entre le *Vendeur* et l'*Acheteur* selon les termes du *Contrat de vente* figurant à l'Annexe 1 au *Catalogue*. Vous devrez alors payer le *Prix d'achat*, qui se compose du *Prix d'adjudication*, de la *Commission d'achat* plus toute *TVA* applicable.
Simultanément, un contrat séparé est également conclu entre nous, en tant que *Maison de vente aux enchères*, et l'*Acheteur*. Il s'agit de notre *Contrat avec l'Acheteur*, dont les termes figurent en Annexe 2 au *Catalogue*.
Veuillez lire attentivement le Contrat de *Vente* et le *Contrat avec l'Acheteur* qui figurent dans le *Catalogue,* que vous devrez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrons modifier les termes de l'un et/ou l'autre de ces contrats avant qu'ils ne soient conclus, en insérant ces modifications dans le *Catalogue,* et/ou en plaçant un encart dans le *Catalogue* et/ou en affichant des avis dans le lieu de *Vente,* et/ou en faisant des annonces verbales avant et pendant la *Vente.* Il vous incombe de vous assurer que vous connaissez la version à jour du *Contrat avec l'Acheteur* relatif à cette *Vente*.

7. COMMISSION D'ACHAT ET AUTRES FRAIS À PAYER PAR L'ACHETEUR
En vertu du *Contrat avec l'Acheteur*, ce dernier nous paie une commission (la *Commission d'achat*) conformément aux termes dudit contrat et aux taux indiqués ci-dessous, calculés par référence au *Prix d'adjudication* et payables en sus de celui-ci.

Pour cette *Vente*, les *Acheteurs* paieront les taux de *Commission d'achat* suivants pour chaque *Lot* acheté :

28 % du Prix d'adjudication sur les premiers € 40 000 ; plus
27 % du Prix d'adjudication à partir de € 40 001 et jusqu'à € 800 000 ; plus
21 % du Prix d'adjudication à partir de € 800 001 et jusqu'à € 4 500 000 ; plus
14,5 % du Prix d'adjudication pour les montants supérieurs à € 4 500 000

Des frais d'entreposage et de manutention peuvent également être à la charge de l'*Acheteur*, comme indiqué sur la page « Informations sur la *Vente* » au début du *Catalogue*.

La *Commission d'achat* et tous les autres frais dus par l'*Acheteur* sont soumis à la *TVA* au taux en vigueur, qui est actuellement de 20 %.

La *TVA* peut également être due sur le *Prix d'Adjudication* du *Lot*, lorsqu'elle est indiquée par un symbole à côté du numéro du *Lot*. Voir le paragraphe 8 ci-dessous pour plus de détails.

Droit de suite
Sur certains *Lots*, portant la mention « AR » dans le *Catalogue* et qui sont vendus à un *Prix d'adjudication* d'au moins 1 000 € (converti dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*), l'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos *Frais* relatifs au paiement des droits d'auteur en vertu des Réglementations le droit de suite des artistes.
La *Commission supplémentaire* correspond à un pourcentage du *Prix d'adjudication* calculé conformément au tableau ci-dessous, et ne devra pas dépasser 12 500 € (convertis dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*).

Prix d'adjudication	Pourcentage
De 0 à € 50 000	4 %
De € 50 000,01 à € 200 000	3 %
De € 200 000,01 à € 350 000	1 %
De € 350 000,01 à € 500 000	0,5 %
Au-delà de € 500 000	0,25 %

8. TVA
Le taux de *TVA* en vigueur au moment de la mise sous presse est de 20 %, mais il est susceptible d'être modifié par le gouvernement et le taux à payer sera celui en vigueur à la date de la *Vente*.
Les symboles suivants, figurant à côté du numéro de *Lot*, indiquent que la *TVA* est due sur le *Prix d'adjudication* et la *Commission d'achat* :
† *TVA* au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
Ω *TVA* sur les articles importés au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
* *TVA* sur les articles importés à un taux préférentiel de 5.5 % sur le *Prix d'adjudication* et au taux en vigueur sur la *Commission d'achat*
G Les lingots d'or sont exonérés de la *TVA* sur le *Prix d'adjudication* et soumis à la *TVA* au taux en vigueur sur la *Commission d'achat*
• Zéro TVA, aucune TVA ne sera ajoutée au Prix d'adjudication ou à la Commission d'achat
Dans tous les autres cas, aucune *TVA* ne sera appliquée sur le *Prix d'adjudication*, mais la *TVA* au taux en vigueur sera ajoutée à la *Commission d'achat* qui sera facturée sur une base *TVA* incluse.

9. PAIEMENT
Il est de la plus haute importance de vous assurer que vous avez des fonds facilement disponibles pour payer le *Prix d'achat* et la *Commission d'achat* (plus la *TVA* et tous les autres *Frais* et dépenses qui nous sont dus) dans leur intégralité avant d'enchérir pour un *Lot*. Si vous êtes *l'Enchérisseur* gagnant, vous devez effectuer le paiement au plus tard à 16h30 le deuxième jour ouvrable suivant la *Vente*, de telle sorte que toutes les sommes soient compensées au plus tard le huitième jour ouvrable suivant la *Vente.* Les paiements effectués par une personne autre que l'*Acheteur* enregistré ne seront pas acceptés. *Bonhams* se réserve le droit de modifier les conditions de paiement à tout moment.

Le **virement bancaire** est le mode de paiement préféré de Bonhams. Vous pouvez transférer des fonds par voie électronique sur notre *Compte*. Dans ce cas, veuillez indiquer sur votre ordre de virement votre numéro de paddle et le numéro de la facture comme référence.
Les coordonnées de notre *Compte* sont les suivantes :

Banque : HSBC
Adresse : BBC PARIS HAUSSMANN
26 Boulevard Malesherbes
75008 Paris
Intitulé du compte : Bonhams France SAS
Numéro du compte : 09170002091
Code guichet : 00917
Numéro IBAN : FR76 3005 6009 1709 1700 0209 192

En cas de paiement par virement bancaire, le montant reçu après déduction des frais bancaires éventuels et/ou de conversion de la monnaie de paiement en livres sterling ne doit pas être inférieur au montant en livres sterling à payer, tel qu'indiqué sur la facture.

Le paiement peut également être effectué par l'une des méthodes suivantes :

Chèque personnel tiré sur une succursale française d'une banque ou d'une société de crédit immobilier : tous les chèques doivent être encaissés avant que vous puissiez retirer vos achats et doivent être libellés à l'ordre de Bonhams France SAS.

Espèces : vous pouvez payer des Lots achetés par vous lors de la vente avec des billets ou des pièces de monnaie libellés dans la devise dans laquelle la Vente est conduite (mais non dans une autre devise) sous réserve que le montant total payable par vous au titre de tous les Lots achetés par vous lors de la Vente n'excède pas 1000 € ou la contre-valeurde cette somme dans la devise dans laquelle la Vente est conduite, au où le paiement est effectué. Le paiement en en espèces à

hauteur de 1,000 € sera accepté pour une facture qui n'excèdera pas ce montant. (art L112-6)

Cartes de débit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de débit émises par Visa et MasterCard uniquement). Il n'y a pas de plafond limitant la valeur du paiement s'il est effectué en personne en utilisant la vérification par carte à puce.

Le paiement **par téléphone** peut également être accepté pour un montant limité à 5 000 €, sous réserve des procédures de vérification appropriées, bien que cette facilité ne soit pas disponible pour les acheteurs qui achètent pour la première fois. Si le montant payable par vous pour des *Lots* excède cette somme, le solde devra être payé par un autre moyen.

Cartes de crédit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de crédit émises par Visa et MasterCard uniquement). La valeur du paiement est limitée à 5 000 € si le paiement est effectué en personne au moyen d'une vérification par carte à puce.

Il est conseillé d'informer à l'avance votre fournisseur de carte de débit ou de crédit de votre achat afin de réduire les retards causés par le fait que nous devons demander une autorisation lorsque vous venez payer.

Remarque : une seule carte de débit ou de crédit peut être utilisée pour le paiement du solde. Si vous avez des questions concernant les paiements par carte, veuillez contacter notre service clients.
Nous nous réservons le droit d'enquêter et d'identifier la source des fonds que nous recevons, de reporter la conclusion de la vente de tout *Lot* à notre discrétion pendant que nous terminons nos enquêtes, et d'annuler la *Vente* de tout *Lot* si vous êtes en violation de vos garanties en tant qu'*Acheteur*, si nous considérons qu'une telle *Vente* serait illégale ou imposerait autrement des obligations au *Vendeur* ou à *Bonhams*, ou serait préjudiciable à la réputation de *Bonhams*.

10. RÉCUPÉRATION, ENTREPOSAGE ET DROITS DE RÉSILIATION DES CONSOMMATEURS DE L'UE

L'*Acheteur* d'un *Lot* ne sera pas autorisé à le retirer avant que le paiement intégral et en fonds compensés ait été effectué (sauf si nous avons conclu un accord spécial avec l'*Acheteur*).
Pour la récupération et le retrait des *Lots* achetés, veuillez-vous reporter à la page « Informations sur la *Vente* » au début du *Catalogue*. Nos bureaux sont offerts de 9h00 à 17h00 du lundi au vendredi. Le *Catalogue* donne des détails sur la récupération des *Lots,* leur entreposage et la *Société d'Entreposage* après la *Vente.*

11. EXPÉDITION

Pour obtenir des informations et des estimations sur le transport maritime national et international ainsi que sur les licences d'exportation, veuillez contacter :
TRANSPORTS INTERNATIONAUX ROGER BENAIM
Tel : +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website : www.rogerbenaim.com

12. RESTRICTIONS EN MATIÈRE D'EXPORTATION ET DE COMMERCE

Il est de votre seule responsabilité de vous conformer à toutes les réglementations en matière d'exportation et d'importation relatives à vos achats et également d'obtenir toute licence d'exportation et/ou d'importation nécessaire .
Afin de contrôler la circulation des biens culturels, la loi n°92-1477 du 31 décembre 1992 (modifiée par celle du 10 juillet 2000) soumet les exportations hors du territoire français à des modalités particulières, applicables aux biens dont l'ancienneté et la valeur dépassent certains seuils. Le certificat d'exportation est un simple document administratif qui n'apporte aucune garantie d'authenticité du bien qu'il permet d'exporter. La demande de certificat pour un bien culturel en vue de sa libre circulation hors du territoire français ou de tous autres documents administratifs n'affecte pas l'obligation de paiement incombant à l'acheteur. »
Le besoin de licences d'importation varie d'un pays à l'autre et vous devez vous informer au sujet des exigences et dispositions locales pertinentes. Le refus de délivrance d'une licence d'importation ou d'exportation ou tout retard dans l'obtention de cette licence ne permet pas d'annuler une *Vente* ni de retarder le paiement intégral du *Lot*. En règle générale, veuillez contacter notre service d'expédition avant la *Vente* si vous avez besoin d'aide à propos de la réglementation en matière d'exportation

13. RÈGLEMENTATIONS DE LA CITES

Veuillez noter que tous les Lots marqués du symbole Y sont soumis aux réglementations de la CITES lors de l'exportation de ces articles en dehors de l'UE. Ces règlementations sont disponibles à l'adresse
https://cites.org
https://cites.application.developpement-durabl.gouv.fr
Le refus de délivrance des licences ou permis CITES et tout retard dans l'obtention de ces licences ou permis ne donnent pas lieu à l'annulation ou à la résiliation d'une *Vente*, et n'autorisent encore moins un retard dans le paiement intégral du *Lot*.

14. RESPONSABILITÉ DU VENDEUR ET/OU DE BONHAMS

Exception faite de toute responsabilité du *Vendeur* envers l'*Acheteur* en vertu du *Contrat de Vente,* ni nous-mêmes ni le *Vendeur* ne répondrons (pour négligence ou autrement) de toute erreur, description erronée ou omission dans toute *Description* d'un *Lot* ou dans toute *Estimation* de celui-ci, contenue dans le *Catalogue* ou autrement, que cette *Description* ou *Estimation* soit faite verbalement ou par écrit, et qu'elle soit faite avant ou pendant la *Vente.* Ni nous-mêmes ni le *Vendeur* ne serons responsables de toute perte d'affaires, de profits, de revenus ou de recettes, ni de toute perte de réputation commerciale, perturbation de l'activité ou du temps perdu par la direction ou le personnel, ni de toute perte indirecte ou de tout dommage indirect ou consécutif de toute sorte, indépendamment de la nature, du volume ou de la source de la perte ou du dommage prétendument subi et indépendamment du point de savoir si cette perte ou ce dommage a été causé ou invoqué au titre d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale, d'une demande de restitution ou autrement. Dans le cas où nous-mêmes et/ou le *Vendeur* serions responsables au titre d'un *Lot* ou de toute *Description* ou *Estimation* d'un *Lot,* ou au titre de la conduite de toute *Vente* d'un *Lot,* que cette responsabilité se traduise par le paiement de dommages-intérêts, d'une indemnité ou d'une contribution, ou par une action en restitution ou de toute autre manière, notre responsabilité et/ou la responsabilité du *Vendeur* (combinées si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d'un montant qui n'excédera pas le montant du *Prix d'Achat* du *Lot,* indépendamment de la nature, du volume ou de la source de toute perte ou de tout dommage prétendument subi ou de la somme réclamée comme étant due, et indépendamment du point de savoir si la responsabilité découle d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale ou autre.
Aucune des stipulations ci-dessus ne sera interprétée comme excluant ou restreignant (directement ou indirectement) notre responsabilité ou excluant ou restreignant les droits ou recours d'une personne au titre (i) d'une fraude, ou (ii) du décès ou d'un préjudice corporel causé par notre négligence (ou par la négligence de toute personne agissant sous notre contrôle ou dont nous sommes légalement responsables), ou (iii) des actes ou omissions dont nous sommes responsables en vertu de la Loi britannique de 1957 sur la responsabilité des occupants, ou (iv) de toute autre responsabilité dans la mesure où elle ne peut pas être exclue ou restreinte en vertu de la loi, ou (v) de nos engagements en vertu des paragraphes 9 (uniquement en relation avec les Ventes spécialisées de Timbres et de Livres) et 10 du *Contrat avec l'Acheteur*.
Les mêmes stipulations s'appliquent au titre du *Vendeur,* de la même manière que si les références qui nous sont faites dans le présent paragraphe étaient remplacées par des références au *Vendeur.*

15. LIVRES

Comme indiqué ci-dessus, tous les *Lots* sont vendus « en l'état », sujets à des défauts, imperfections et erreurs de *Description*, à l'exception de ce qui est mentionné ci-dessous. Toutefois, vous serez en droit de refuser un *Livre* dans les circonstances concernant les « *Lots* non conformes » énoncées au paragraphe 11 du *Contrat avec l'Acheteur*. Veuillez noter que la *Commission d'achat* des *Lots* comprenant des *Livres* imprimés, des cartes non encadrées et des manuscrits reliés est exonérée de *TVA*.

16. HORLOGES ET MONTRES

Tous les *Lots* sont vendus « en l'état », et l'absence d'indication sur l'état d'une horloge ou d'une montre ne signifie pas que le *Lot* soit en bon état et sans défauts, réparations ou restaurations nécessaires. La plupart des horloges et des montres ont été réparées au cours de leur durée de vie normale et peuvent contenir des pièces qui ne sont pas d'origine. En outre, *Bonhams* ne fait aucune déclaration et ne garantit pas que les horloges ou montres sont en bon état de fonctionnement. Les horloges et les montres contiennent souvent des mécanismes fins et complexes, et les *Enchérisseurs* doivent donc savoir qu'un entretien général, un changement de pile ou des réparations supplémentaires, dont l'*Acheteur* est seul responsable, peuvent être nécessaires.

Taxidermie et articles connexes

Bonhams s'engage, pour le compte du *Vendeur* de ces articles, à respecter pleinement les réglementations de la Cites et du DEFRA. Il est conseillé aux *Acheteurs* de s'informer de toutes ces réglementations et de s'attendre à ce que l'exportation des articles nécessite un temps d'organisation.

17. BIJOUX

Pierres précieuses

Historiquement, de nombreuses pierres précieuses ont été soumises à divers traitements pour améliorer leur apparence.
Les saphirs et les rubis sont régulièrement traités thermiquement pour améliorer leur couleur et leur clarté, et les émeraudes sont fréquemment traitées avec des huiles ou de la résine dans le même but. D'autres pierres précieuses peuvent également avoir subi des traitements comme la coloration, l'irradiation ou le revêtement. Ces traitements peuvent être permanents, tandis que d'autres peuvent nécessiter des soins spéciaux ou un nouveau traitement au fil des ans pour conserver leur apparence. Les *Enchérisseurs* doivent savoir que les *Estimations* prennent en compte le fait que les pierres précieuses ont probablement été soumises à de tels traitements. Certains laboratoires délivrent des certificats qui donnent une *Description* plus détaillée des pierres précieuses. Cependant, les différents laboratoires ne sont pas toujours d'accord sur les degrés ou les types de traitement pour une pierre précieuse particulière. Dans le cas où *Bonhams* a reçu ou obtenu des certificats pour un *Lot* de la *Vente*, ces certificats seront présentés dans le *Catalogue*. *Bonhams* a pour politique de s'efforcer de fournir des certificats de laboratoires reconnus pour certaines pierres précieuses, mais il n'est pas toujours possible d'obtenir des certificats pour chaque *Lot*. Lorsqu'aucun certificat n'est publié dans le *Catalogue*, les *Enchérisseurs* doivent supposer que les pierres précieuses peuvent avoir été traitées. Ni *Bonhams* ni le *Vendeur* n'acceptent de responsabilité pour les contradictions ou les certificats différents obtenus par les *Acheteurs* sur tout *Lot* après la *Vente*.

Poids estimés

Si le poids d'une pierre apparaît dans le corps de la *Description* en lettres majuscules, cela signifie que la pierre a été démontée et pesée par *Bonhams*. Si le poids de la pierre est indiqué comme étant approximatif et n'apparaît pas en majuscules, la pierre a été évaluée par nos soins dans sa monture, et le poids indiqué est une expression de notre opinion. Ces informations sont données à titre indicatif et les *Enchérisseurs* doivent s'assurer de leur exactitude.

Signatures

- **Une broche en diamant, par Kutchinsky**
  Lorsque le nom du créateur apparaît dans le titre, *Bonhams* est d'avis que c'est l'œuvre de ce créateur.
- **Une broche en diamant, signée Kutchinsky**, porte une signature qui, selon *Bonhams*, est authentique mais peut contenir des pierres précieuses qui ne sont pas originales, ou la pièce peut avoir été modifiée.
- **Une broche en diamant, montée par Kutchinsky** a été créée par le bijoutier, selon *Bonhams*, mais en utilisant des pierres ou des dessins fournis par le client.

18. PHOTOGRAPHIES

Explication des termes du *Catalogue*

- **« Bill Brandt »** : à notre avis, il s'agit d'une œuvre de l'artiste**.**
- **« Attribuée à Bill Brandt » :** à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Signé et/ou titré et/ou daté et/ou inscrit » :** à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription sont de la main de l'artiste.
- **« Signé et/ou titré et/ou daté et/ou inscrit d'une autre main » :** à notre avis, la signature et/ou le titre et/ou la date et/ ou l'inscription ont été ajoutés par une autre main.

La date indiquée est celle de l'image (négatif). Si aucune autre date n'est indiquée, cela signifie que le tirage photographique est ancien (le terme « ancien » peut également figurer dans la *Description du lot*). Une photographie ancienne est une photographie réalisée 5 à 10 ans environ après le négatif. Lorsqu'une deuxième date ultérieure apparaît, il s'agit de la date d'impression. Lorsque la date d'impression exacte n'est pas connue, mais qu'il est entendu qu'elle est postérieure, la mention « imprimé plus tard » apparaîtra dans la *Description du lot*.
Sauf indication contraire, les dimensions indiquées sont celles de la feuille de papier sur laquelle l'image est imprimée, y compris les marges éventuelles. Certaines photographies peuvent apparaître dans le *Catalogue* sans marges illustrées.
Toutes les photographies sont vendues non encadrées, sauf indication contraire dans la *Description du lot*.

19. IMAGES

Explication des termes du *Catalogue*

Les termes utilisés dans le *Catalogue* ont la signification suivante, mais sont soumis aux dispositions générales relatives aux *Descriptions* contenues dans le *Contrat de vente* :

- **« Jacopo Bassano »:** à notre avis, il s'agit d'une œuvre de l'artiste. Lorsque le ou les prénoms de l'artiste ne sont pas connus, une série d'astérisques, suivie du nom de famille de l'artiste, précédé ou non d'une initiale, indique qu'à notre avis l'œuvre est de l'artiste nommé ;
  « Attribué à Jacopo Bassano » : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Studio/Atelier de Jacopo Bassano » :** à notre avis, c'est une œuvre réalisée par une main inconnue dans un atelier de l'artiste qui peut ou non avoir été exécutée sous sa direction ;
- **« Cercle de Jacopo Bassano » :** à notre avis, c'est une œuvre réalisée par une main étroitement associée à l'artiste nommé mais qui n'est pas nécessairement son élève ;
- **« Suiveur de Jacopo Bassano » :** à notre avis, c'est une œuvre d'un peintre travaillant dans le style de l'artiste, contemporain ou quasi contemporain, mais qui n'est pas nécessairement son élève ;
- **« À la manière de Jacopo Bassano » :** à notre avis, c'est une œuvre dans le style de l'artiste et d'une date ultérieure ;
- **« D'après Jacopo Bassano » :** à notre avis, il s'agit d'une copie d'une œuvre connue de l'artiste.
- **« Signé et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou la date et/ou l'inscription sont de la main de l'artiste ;
- **« Porte une signature et/ou une date et/ou une inscription » :** à notre avis, la signature et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

20. PORCELAINE ET VERRE

Dommages et restauration

Pour vous guider, dans nos *Catalogues*, nous décrivons en détail, dans la mesure du possible, tous les défauts, fêlures et restaurations importants. Ces *Descriptions* pratiques des dommages ne peuvent être définitives, et nos *Rapports sur l'état* ne garantissent pas qu'il n'existe pas d'autres défauts présents non mentionnés. Les *Enchérisseurs* doivent s'assurer, par le biais d'une inspection, de l'état de chaque *Lot*. Veuillez consulter le *Contrat de vente* imprimé dans le *Catalogue* concerné. En raison de la difficulté à déterminer si un objet en verre a été repoli, il n'est fait mention, dans nos *Catalogues,* que des éclats et fêlures visibles. Il n'y a aucune indication de repolissage sévère ou autre.

21. VÉHICULES

Plaques et certificats du Veteran Car Club de Grande-Bretagne
Lorsqu'il est fait mention d'une plaque ou d'un certificat de datation du Veteran Car Club dans ce *Catalogue*, il faut garder à l'esprit que le Veteran Car Club de Grande-Bretagne, qui utilise les services de Veteran Car Company Ltd, procède de temps à autre à l'examen des voitures déjà datées et, dans certains cas, lorsque de nouvelles preuves sont disponibles, cet examen peut entraîner une modification de la date. Bien que le Club et Veteran Car Company Ltd fassent tout leur possible pour garantir l'exactitude des données, la date indiquée sur la plaque ou le certificat de datation peut être approximative et les acheteurs potentiels doivent mener leurs propres enquêtes sur la date de la voiture.

22. VINS
Les *Lots* qui se trouvent sous douane et ceux qui sont assujettis à la *TVA* peuvent ne pas être disponibles pour un retrait immédiat.

Examen des vins
Nous organisons parfois des dégustations avant la vente pour les grandes parcelles (telles que définies ci-dessous). Ces dégustations concernent généralement des vins récents et de consommation courante. Veuillez contacter le service concerné pour plus de détails.
Notre politique n'est pas d'inspecter chaque caisse non ouverte. Dans le cas des vins de plus de 20 ans, les caisses sont généralement ouvertes et les niveaux et l'apparence sont consignés dans le *Catalogue des ventes en ligne* si nécessaire. Vous devez tenir compte des variations des niveaux de chambre et de l'état des bouchons, capsules et étiquettes.

Bouchons et chambres
La chambre désigne l'espace entre la base du bouchon et le vin. Les niveaux de chambre pour les bouteilles de forme bordelaise ne sont normalement notés que lorsqu'ils sont sous le goulot et pour les bouteilles de forme bourguignonne, alsacienne, allemande et cognac lorsqu'ils sont supérieurs à 4 centimètres (cm). Les niveaux de chambre acceptables augmentent avec l'âge ; les niveaux généralement acceptables sont les suivants :
Moins de 15 ans - dans le goulot ou moins de 4 cm
15 à 30 ans - très haute épaule (THE) ou jusqu'à 5 cm
Plus de 30 ans - épaule supérieure (ES) ou jusqu'à 6 cm

Il convient de noter que les chambres peuvent changer entre le moment de la publication du *Catalogue* et la *Vente* et que les bouchons peuvent s'abîmer lors du transport du vin. Nous n'acceptons de responsabilité que pour les *Descriptions* de l'état au moment de la publication du *Catalogue* et ne pouvons accepter de responsabilité pour toute perte résultant d'une défaillance des bouchons avant ou après ce moment.

Options d'achat de parcelles
Une parcelle est un nombre de *Lots* de taille identique d'un même vin, de la même taille de bouteille et de la même *Description*. L'*Acheteur* de l'un de ces *Lots* a la possibilité d'accepter une partie ou la totalité des *Lots* restants de la même parcelle au même prix, bien que ces options soient à la seule discrétion de la *Maison de vente aux enchères*. Il est donc conseillé aux *Enchérisseurs* absents d'enchérir sur le premier *Lot* d'une parcelle.

Vins sous douane
Les vins sous douane portent la marque Δ. Tous les *Lots* vendus sous douane, et que l'*Acheteur* souhaite conserver ainsi, seront facturés sans *TVA* ni autre taxe sur le *Prix d'adjudication*. Si l'*Acheteur* souhaite prendre le *Lot* comme dédouané, les droits d'accise et la *TVA* seront ajoutés au *Prix d'adjudication* sur la facture. Les *Acheteurs* doivent notifier à *Bonhams*, au moment de la *Vente*, s'ils souhaitent retirer leurs vins sous douane ou dédouanés. Si un *Lot* est pris sous douane, l'*Acheteur* sera responsable du paiement de la *TVA*, des droits, des frais de dédouanement et autres qui pourront être exigibles.
Les *Acheteurs* hors de la communauté européenne doivent savoir que tout transitaire désigné pour exporter leurs achats doit disposer d'un certificat de circulation pour les *Lots* à retirer sous douane.

Informations sur la mise en bouteille et les caisses
Les termes ci-après utilisés dans le *Catalogue* ont les significations suivantes :
CB – Mise en bouteille au château
DB – Mise en bouteille au domaine
EstB – Mise en bouteille à la propriété
BB – Mise en bouteille bordelaise
BE – Mise en bouteille en Belgique
FB – Mise en bouteille en France
GB – Mise en bouteille en Allemagne
OB – Mise en bouteille à Porto
UK – Mise en bouteille au Royaume-Uni
owc – Caisse en bois d'origine
iwc – Caisse en bois individuelle
oc – Carton d'origine

SYMBOLES
LES SYMBOLES SUIVANTS SONT UTILISÉS POUR INDIQUER :

Y Ce *lot* contient une ou plusieurs espèces végétales ou animales réglementées et est soumis aux réglementations CITES. Il incombe à l'acheteur de se renseigner sur ces réglementations et d'obtenir tous les certificats d'importation ou d'exportation nécessaires. L'incapacité d'un acheteur à obtenir ces certificats ne peut justifier d'un retard de paiement ou l'annulation d'une vente. Voir paragraphe 13.

TP Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.

W Les objets portant la mention w seront situés dans l'entrepôt de Bonhams et ne pourront être retirés qu'à cet endroit.

Δ Vins sous douane.

AR L'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos dépenses relatives au paiement des droits d'auteur en vertu des Réglementations britanniques de 2006 sur le droit de suite des artistes. Voir le paragraphe 7 ci-dessus pour plus de détails.

¡ð Le Vendeur s'est vu garantir un prix minimum pour le Lot, soit par Bonhams, soit par une tierce partie. Cela peut prendre la forme d'une enchère irrévocable par un tiers, qui peut réaliser un gain financier sur une Vente réussie ou une perte financière en cas d'échec.

¡ø *Bonhams* est propriétaire du *Lot* en tout ou en partie ou peut y avoir un autre intérêt économique.

Φ Ce *lot* contient de l'ivoire d'éléphant et est donc soumis à la réglementation CITES.
Les biens contenant de l'ivoire d'éléphant d'Afrique ne peuvent pas être importés aux États-Unis. L'Union européenne et le Royaume-Uni ont mis en place des restrictions étendues sur le traitement des biens contenant de l'ivoire d'éléphant, y compris des restrictions sur l'importation et/ou l'exportation. Il incombe à l'acheteur d'obtenir les licences d'exportation ou d'importation, les certifications et tout autre document requis, si nécessaire. Bonhams n'est pas en mesure d'aider les acheteurs à expédier des lots contenant de l'ivoire d'éléphant aux États-Unis, au Royaume-Uni ou dans l'Union européenne. L'impossibilité pour un acheteur d'exporter ou d'importer ces lots ne peut justifier d'un retard de paiement ou l'annulation d'une vente.

Les symboles utilisés pour indiquer le statut *TVA* d'un *Lot* sont indiqués au paragraphe 8 ci-dessus.

PROTECTION DES DONNÉES - UTILISATION DE VOS INFORMATIONS
Lorsque nous obtenons des informations à caractère personnel vous concernant, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité (sous réserve de tout consentement spécifique supplémentaire que vous auriez donné au moment où vos informations ont été divulguées). Une copie de notre Politique de confidentialité est disponible sur notre *site Internet* www.bonhams.com.. Vous pouvez aussi la demander par courrier électronique à info@bonhams.com

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT:Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. Bonhams' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the Lot in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/ or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold byits respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for thecolour, which may be inaccurately reproduced) with any photograph ofthe *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf ofthe *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* ofthe range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask Bonhams for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. *The Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* generalcondition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the*Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for yourown inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot*or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*'s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether inthe *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or testshave occurred.

Bonhams does not make or agree to make any representation of fact,and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely sellingprice of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporatedinto our *Buyer*'s *Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*' discretionfrom time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOURBEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds,whether any *Lot* is included in the *Sale*, the manner in which the *Sale* isconducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which torefuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may beused at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screenson which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errorswhich may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, eitherour *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence,and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register anyperson as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completionof the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registrationdesk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this tothe attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** Atthe end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It isyour responsibility to check with our Bids Office that your bid has beenreceived. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsiblefor bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return yourform as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning itto us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will bemade at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down tothe nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/HKD50,000/ AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's *Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first € 40,000; plus
27% of the *Hammer Price* from € 40,001 and up to € 800,000; plus
21% of the *Hammer Price* from € 800,001 and up to € 4,500,000; plus
14.5% of the *Hammer Price* above € 4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

†	*VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω	*VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
*	*VAT* on imported items at a preferential rate of 5.5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G	Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
•	Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: HSBC
Address: BBC PARIS HAUSSMANN
26 boulevard Malesherbes
75008 Paris
Account Name: Bonhams France SAS
Account Number: 09170002091
Code guichet : 00917
IBAN Number: FR76 3005 6009 1709 1700 0209 192

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

French personal cheque drawn on a French branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams France SAS.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed 1,000 €, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. Cash payments can only be accepted on invoices totaling 1000 € or less.

Debit cards issued in the name of the Buyer (including China UnionPay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to 5,000 €, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means. Credit cards issued in the name of the Buyer (including China UnionPay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a 5,000 € limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue.*

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact
TRANSPORTS INTERNATIONAUX ROGER BENAIM
Phone: +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website : www.rogerbenaim.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchase(s) and also to obtain any relevant export and/or import licence(s). Export licences are issued according to regulation no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000). In order to control the circulation of cultural goods, law no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000) makes exports outside French territory subject to special conditions, applicable to cultural goods whose age and value exceed certain thresholds.

The export certificate itself is an administrative document that does not provide any guarantee of the authenticity of the work(s) that it allows to be exported. The request for a certificate for cultural goods or any other administrative document(s) (and any delay associated thereto) with a view to their free circulation outside French territory shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at
https://cites.org
https://cites.application.developpement-durabl.gouv.fr
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.*

Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where
we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

- **A diamond brooch, by Kutchinsky**
  When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.
- **A diamond brooch, signed Kutchinsky**
  Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.
- **A diamond brooch, mounted by Kutchinsky**
  Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

18. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- **"Jacopo Bassano":** in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "**Attributed to Jacopo Bassano":** in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- **"Studio/Workshop of Jacopo Bassano":** in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- **"Circle of Jacopo Bassano":** in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- **"Follower of Jacopo Bassano":** in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- **"Manner of Jacopo Bassano":** in our opinion a work in the style of the artist and of a later date;
- **"After Jacopo Bassano":** in our opinion, a copy of a known work of the artist;
- **"Signed and/or dated and/or inscribed":** in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- **"Bears a signature and/or date and/or inscription":**

in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. VEHICLES

The Veteran Car Club of Great Britain
Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this Catalogue, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

22. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the ***Buyer*** wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the ***sale*** whether they wish to take their wines under Bond or Duty paid. If a ***Lot*** is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon. *Buyers* outside the UE must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS
THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. See clause 13.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to CITES regulations.
Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α a see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by email from info@bonhams.com

Formulaire d'inscription et d'enchère

(Ordre d'achat en personne / en absence / par téléphone)
Veuillez entourer le mode d'enchère ci-dessus.

Numéro d'identification
(réservé à l'administration)

Bonhams
CORNETTE de SAINT CYR

Cette vente, y compris les enchères et les achats, est régie par les conditions de vente de Bonhams. Vous devez lire les conditions et toutes les informations sur la vente avant d'enchérir et vous assurer que vous comprenez les frais à payer pour tout achat que vous effectuerez. Les Conditions définissent également certains engagements pour les enchérisseurs et les acheteurs et limitent la responsabilité de Bonhams à votre égard. Veuillez noter que la facture pour le lot acheté sera établie au nom figurant sur ce formulaire et que le paiement ne sera accepté qu'à partir d'un compte à ce nom (ou au nom de la société si l'enchère est faite au nom de cette société).

Protection des données – utilisation de vos renseignements personnels
Lorsque nous obtenons des informations personnelles vous concernant lors de votre inscription ou de votre enchère, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité. Une copie de notre politique de confidentialité est disponible sur notre site web (www.bonhams.com) ou peut être demandée par courrier à Customer Services Department, Bonhams, Client Services, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com ou par e-mail à info@bonhams.com.

Nous pouvons de temps à autre vous fournir des informations sur des biens et services qui, selon nous, pourraient vous intéresser, sur base de vos interactions précédentes avec nous. À tout moment, vous pouvez choisir de ne pas recevoir ces communications. Si vous ne souhaitez pas recevoir ces communications, veuillez cocher cette case ☐

Avis aux enchérisseurs.
Au moins 24 heures avant la vente, vous devez fournir une pièce d'identité avec photo délivrée par le gouvernement, par exemple un passeport ou un permis de conduire, et - si cela ne figure pas sur la pièce d'identité - un justificatif de domicile, par exemple une facture (électricité, téléphone ou autre), ou un relevé de carte bancaire/de crédit. Dans le cas échéant ou le client est une entreprise, ce dernier doit également fournir les documents d'enregistrement de leur société, les justificatifs des bénéficiaires effectifs détenant 25 % ou plus de la société et la confirmation du nom de la personne ayant le pouvoir d'agir de la société. Si vous ne fournissez pas ces documents, vos enchères risquent de ne pas être enregistrées. Les clients qui ne sont pas en mesure de fournir les documents avant la vente peuvent choisir d'enchérir en ligne en utilisant notre option de vérification de carte de crédit. Veuillez noter que nous nous réservons le droit de demander une référence bancaire ou un dépôt.

En cas de succès
Je viens chercher mes achats en personne ☐

Je vous remercie de bien vouloir donner mes coordonnées aux transporteurs qui me transmettront un devis et j'accepte que vous leur communiquiez mes coordonnées afin qu'ils puissent me contacter. ☐

Titre de la vente aux enchères: Art de la Chine	**Date de la vente:** 13 juin 2023
N° de la vente: 28505	**Lieu de la vente:** Paris

Si vous n'assistez pas à la vente en personne, veuillez fournir les coordonnées des lots pour lesquels vous souhaitez faire une enchère au moins 24 heures avant la vente. Les enchères seront arrondies à la surenchère inférieure la plus proche. Veuillez consulter l'avis aux enchérisseurs publié dans le catalogue pour tout complément d'information se rapportant aux offres par téléphone, en ligne ou par écrit que Bonhams peut accepter en votre nom. Bonhams fera tout son possible pour exécuter ces ordres d'achat en votre nom mais ne sera pas tenu pour responsable en cas d'erreurs ou de manquement à exécuter ces offres d'achat.

Paliers d'enchère généraux:

€10 - 200 ....10s
€200 - 500 ....20 / 50 / 80s
€500 - 1,000 ....50s
€1,000 - 2,000 ....100s
€2,000 - 5,000 ....200 / 500 / 800s
€5,000 - 10,000 ....500s
€10,000 - 20,000 ....1,000s
€20,000 - 50,000 ....2,000 / 5,000 / 8,000s
€50,000 - 100,000 ....5,000s
€100,000 - 200,000 .....10,000s
au-delà de €200,000....à la discrétion du commissaire-priseur

Le commissaire-priseur peut, à sa discrétion, diviser les offres d'achat à tout moment.

Numéro client	Titre
Prénom	Nom
Nom de la société (pour l'envoi de la facture dans le cas échéant)	
Adresse	
Ville	Département/Région
Code postal	Pays
Téléphone portable	
Téléphone fixe	
Adresse courriel (en lettres majuscules)	

Veuillez répondre à toutes les questions ci-dessous

1. Pièce d'identité fournie: Une pièce d'identité délivrée par le gouvernement ☐ et (si la pièce d'identité ne confirme pas votre adresse) ☐ une facture ménagère ou un relevé bancaire. S'il s'agit d'une société, veuillez fournir un Kbis (un document officiel attestant l'existence juridique de votre entreprise commerciale), votre pièce d'identité (comme ci-dessus) (et, si vous n'êtes pas directeur, une lettre vous autorisant à agir), ainsi qu'une preuve attestant les bénéficiaires effectifs de la société.

2. Représentez-vous l'enchérisseur ? ☐ Si oui, veuillez répondre à la question 3.

Nom, adresse et coordonnées (téléphone et courriel) de l'enchérisseur: Pièce d'identité de l'enchérisseur: Pièce d'identité délivrée par le gouvernement ☐ et (si la pièce d'identité ne confirme pas l'adresse) ☐ facture ménagère/relevé bancaire.

Agissez-vous à titre professionnel ? Oui ☐ Non ☐

Si vous êtes immatriculé à la TVA, veuillez indiquer votre numéro d'immatriculation ici: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Veuillez noter que tous les appels téléphoniques peuvent être enregistrés.

Téléphone ou ordre d'achat en cas d'absence (T/A)	N° de lot	Brève description	Offre d'achat maximale en EUR (hors prime et TVA)	Ordre d'achat de sécurité*

EN SIGNANT CE FORMULAIRE, VOUS CONFIRMEZ QUE VOUS AVEZ EXAMINÉ LE CATALOGAGE DES LOTS SUSMENTIONNÉS, VOUS ACCEPTEZ LES CONDITIONS DE VENTE, Y COMPRIS LES GARANTIES ÉNUMÉRÉES, ET VOUS ACCEPTEZ DE PAYER LA PRIME D'ACHAT, LA TVA ET TOUS LES AUTRES FRAIS QUI SERAIENT DUS. CECI AFFECTE VOS DROITS LÉGAUX.

Signature de l'enchérisseur/agent (veuillez en supprimer un):	Date:

*Ordre d'achat de sécurité : une enchère maximale (hors prime et TVA de l'acheteur) devant être exécutée par Bonhams au cas où nous serions dans l'impossibilité de vous joindre par téléphone ou si la connexion venait à être coupée pendant les enchères.

Le paiement ne sera accepté que sur un compte au même nom que celui figurant sur la facture et le formulaire d'inscription à la vente aux enchères.
S'il vous plait, veuillez envoyer par email ou par la poste le formulaire d'inscription à la vente aux enchères dûment rempli.

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams
CORNETTE de SAINT CYR

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Client Services Department, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Art de la Chine	**Sale date:** 13 June 2023
Sale no: 28505	**Sale venue:** Paris

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

€10 - 200 ....by 10s
€200 - 500 ....by 20 / 50 / 80s
€500 - 1,000 ....by 50s
€1,000 - 2,000 ....by 100s
€2,000 - 5,000 ....by 200 / 500 / 800s
€5,000 - 10,000 ....by 500s
€10,000 - 20,000 ....by 1,000s
€20,000 - 50,000 ....by 2,000 / 5,000 / 8,000s
€50,000 - 100,000 ....by 5,000s
€100,000 - 200,000 .....by 10,000s
above €200,000 ....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐

If registered for VAT please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in EUR (excluding premium & VAT)	Covering bid *

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.
Please email or post the completed Auction Registration form and requested information to:
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